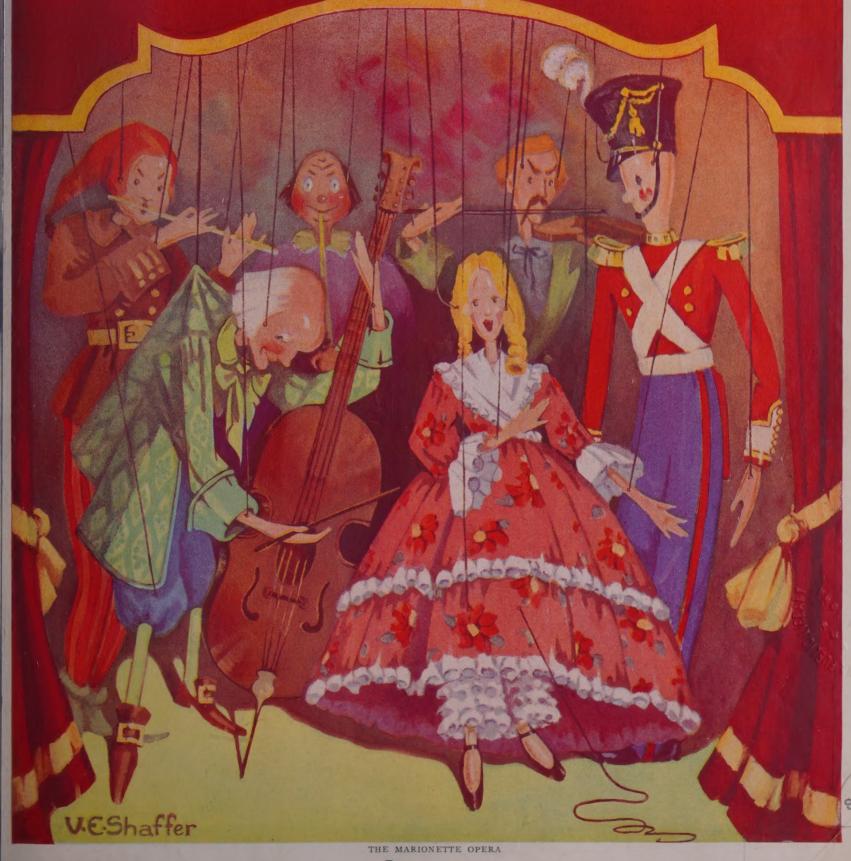
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JULY 1929

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A RESUME OF THE MOST RECENT EASY PIANO SOLOS ADDED TO THE THEODORE PRESSER CO.'S OUTSTANDING CATALOG OF ATTRACTIVE AND MELODIOUS PIANO COMPOSITIONS POSSESSING EXCEPTIONAL MERITS FOR TEACHING USE.

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PIANO SOLOS-GRADE ONE

	TITLE AND COMPOSER			TITLE AND COMPOSER	
CAT. N		RICE	CAT. N		RICI
23811	Dolly's Cradle SongG. A. Alcock \$	0.25	23992	Springtime (Song without Words),	
23812	Gollywog's First Waltz G. A. Alcock	.25		Wallace A. Johnson	.23
23950	Priscilla on Sunday Mathilde Bilbro	.30	24428	Tripping Along Wallace A. Johnson	.2.
23951	Priscilla on Monday Mathilde Bilbro	.30	24289	Up and Down the Scale,	
23952	Priscilla on Tuesday Mathilde Bilbro	.30		Wallace A. Johnson	.2.
23953	Priscilla on Wednesday Mathilde Bilbro	.30	.24011	Let's MarchRobert Nolan Kerr	.2.
23954	Priscilla on Thursday Mathilde Bilbro	.30	24009	My First PieceRobert Nolan Kerr	.25
23955	Priscilla on Friday Mathilde Bilbro	.30	24010	Waltz With MeRobert Nolan Kerr	.25
23956	Priscilla on Saturday Mathilde Bilbro	.30	24327	At SunsetElla Ketterer	.30
23925	As I Walked 'Round My Garden,		23666	Bobolink, TheElla Ketterer	.31
	Mary Gail Clark	.25	24324	Brook, TheElla Ketterer	.31
23924	Brave Man, A	.25	24325	By the Fireside Ella Ketterer	.30
23926	I Skipped and Skipped Mary Gail Clark	.25	23665	Clown, TheElla Ketterer	.30
23608	Bohemian Song	.25	24329	Fairy Waltz, AElla Ketterer	.30
23609	Little Dancer, TheAnton Gilis	.25	24326	Man in the Moon, TheElla Ketterer	.30
23610	Little Prayer, AAnton Gilis	.25	24328	Robin RedbreastElla Ketterer	.30
23607	Little Processional March Anton Gilis	.25	23971	Floating AlongOra Hart Weddle	.2
23612	March of the Toy Troopers Anton Gilis	.25	23965	Flowers are Nodding at Me, The,	
23611	Tiny Elf, The	.25		Ora Hart Weddle	.2:
23978	Jolly Little Fisherman March. H. D. Hewitt	.25	23968	Hoppy, The Hop Toad Ora Hart Weddle	.2.
23979	Wild Flowers and Butterflies. H. D. Hewitt	.25	23969	Hush-a-ByeOra Hart Weddle	.2
24225	Flower Waltz	.25	23966	Lazy DreamsOra Hart Weddle	.2.
24224	In the Meadow	.25	23970	Mr. Red BirdOra Hart Weddle	.2.
24223	Little Pink Slipper H. P. Hopkins	.25	23964	Picnic TimeOra Hart Weddle	2.
24429	All March! Wallace A. Johnson	.25	23967	Puff, Puff, Powder Puff Ora Hart Weddle	.2.
24291	Big Band, The Wallace A. Johnson	.25	24533	Birthday Party Waltz Mabel M. Watson	.30
24290	Curly Locks Wallace A. Johnson	.25	24537	Dance of the Snowflakes. Mabel M. Watson	.30
23994	Daddy's Big Bass Fiddle Waltz,		24539	Little One, Sleep Mabel M. Watson	.30
	Wallace A. Johnson	-25	24534	March of the Tin Cavalry,	
24426	Dolly's Sleepy Time Wallace A. Johnson	.25		Mabel M. Watson	.30
24287	First Waltz Wallace A. Johnson	.25	24538	On Skis	.30
24427	Little Elves from Fairyland,		24536	Pirates Bold	.31
	Wallace A. Johnson	.25	24535	Trotting Pony, The Mabel M. Watson	.30
24425	My First Dancing Lesson,				
	Wallace A. Johnson	.25			
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PIANO SOLOS—GRADE ONE AND A HALF

23540	Little Swing SongM. L. Preston		27120	Sandman's Scienade am Prachs	.50
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24455	Music of the Breeze Mathilde Bilbro	.30	24348	On the Flying Horses	.25
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24456	Music of the Waves Mathilde Bilbro	.30	24014	Memories of SchubertRichard Kountz	.35
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24026	March On! Denis Dupre	.25	24332	Mermaids	.40
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24051	Nest Eggs	.30	24158	Indian Dance Charles E. Overholt	.20
24053	Rain	.30	24159	Red Bird March Charles E. Overholt	.25
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24414	Bed of Pansies Wallace A. Johnson	.35	23622	Little Flower, A	.35
24418	Dainty Dewdrops Wallace A. Johnson	.35	23613	Flight of Springtime Walter Rolfe	.30
24416	Lilies Pure Wallace A. Johnson	.35	23932	Patrol of the Scouts Walter Rolfe	.30
23997	Over the Meadow (Tarantelle),		23701	First Violet, The	.25
	Wallace A. Johnson	.35	23705	In the Fairy Dell	.25
23688	Sleigh Bells Wallace A. Johnson	.30	23706	On the Lake	.35
24415	White and Purple Violets,		23704	On the Swing	.35
	Wallace A. Johnson	.35	23703	Woodland Frolic, AP. Valdemar	.25
24419	White and Yellow Daisies,		24200	Mammy's Lullaby N. Louise Wright	.25
		.35	24199	Plantation DanceN. Louise Wright	,40



2/3/10	Happy Darky, The		24201	Spiritual, A	.35
27377					
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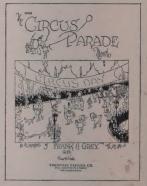
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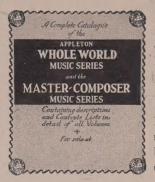
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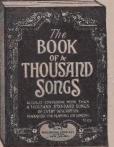
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DON'T YOU? By De Loss Smith
Catalog No. 23647
An audience always reacts most favorably to a
clever exposition of human weaknesses that are deserving of a little philosophy upon them, and if you
are one of the audience, it is up to you to decide
whether you want to agree in this instance or classify
yourself above the average.

MY TREASURE By De Loss Smith

Catalog No. 23649

This is either a peculiar type of love song or a disillusioned married man waxing sarcastic with the girl he promised to love and cherish. Be it either, those in the audience are sure to have in mind their own selfish desires to be amused and will laugh accordingly.

AND RUTH SAID By Phyllis Fergus
Price 35c
Price 35c
Price 35c

Catalog No. 23498 Price 35c
There is a stirring force in these verses from the Book of Ruth, and here they are rich gems enhanced with a fine musical setting.

MISS NICOTINE By Jessie L. Deppen Catalog No. 23601
On the program, those who abhor tobacco are likely to be misled by the title of this clever number which really is the tale of a love affair of a Cigar and a Cigarette that ends like so many other love dreams—in smoke.

KIDS
Catalog No. 22747
Here is a story, poem that makes you picture a lovable, kissable, lisping little sister who is wondering if "Bruver" and she are the kind of kids that gets skinned to make gloves that are kids.

FAMILY TRAITS By Jessie L. Pease
Catalog No. 23255
Price 40c
A short laugh-provoking bit of verse which in its
philosophy reminds us of the truth of "Out of the
mouth of babes," and in its humor, the verity of
"Many a truth is spoken in jest."

HOW THE ELEPHANT GOT HIS TRUNK By Frieda Peycke Catalog No. 23778 Price 50c The writer of this entertaining text is quite a rival of Aesop in the moral she points out with regard to sticking your nose into things out of curiosity.

SPRING GARDENING

Catalog No. 23795

Price 50c.
This is one of the best humorous texts to be found in a musical recitation. There is opportunity for a variety of effects and amplifications of the text with facial expressions, leading up to the climax that stirs to real hilarity.

NEVER SAY DIE By Frieda Peycke Catalog No. 23797

As the text admits, this "isn't classical" and it may not do for a church entertainment; yet, it is so gratifying to an audience that you may notice some old "crusty" who has frowned disapproval on everything else "acting up quite human" under this offering.

JUS' KEEP ON KEEPIN' ON

By Frieda Peycke
Catalog No. 23796
This may prove a solace to some, a vindication to a few, and an inspiration to others with its homely bit of worthwhile philosophy. It is a musical reading of

A STRAYLETTER By Frieda Peycke.
Catalog No. 23794 Price 50c
Lots of grown-ups who start out complaining as
this little tor does, to our amusement end up by
finding that some of the trouble may be their fault
just as with this youngster who found that letters
to Santa Claus should be given to Paws and Maws.

CUDDLES

By Clay Smith
Catalog No. 19743

The audience gets keyed up to an interesting love story only to laugh at their own disappointment in the identity of "Cuddles."

FISHIN' By Clay Smith
Catalog No. 19744

A cunning tale of three Fishers, one being Cupid.
The audience will laugh, but there will be some cynics in it who will question as to who did the

FAIR WARNING By Jessie L. Pease
Catalog No. 16594
A small boy "tired of being bossed" asserts his
independence and gives "fair warning" to everything
and everybody. The dire threats he utters are very
sectious—to him.

AWISE BIRD By Thurlow Lieurance

Catalog No. 17054 Price 35c Not the owl, as one might suppose, but the wood-pecker is eulogized herein for extraordinary intel-ligence.

A DEAR LITTLE GOOSE

By August Halter
Catalog No. 19980 Price 35c
Here is a darling little girl soliloquizing on her
future years, even reconciling herself to growing a
little fat.

FOOD FOR GOSSIP and THE LOYALTY OF MEN
By Walter Howe Jones
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Two recitations to the same musical setting; the first about a little girl who is familiar with the failing of her sex, the second illustrating the fidelity of male beings to one of their number when marital storms threaten.

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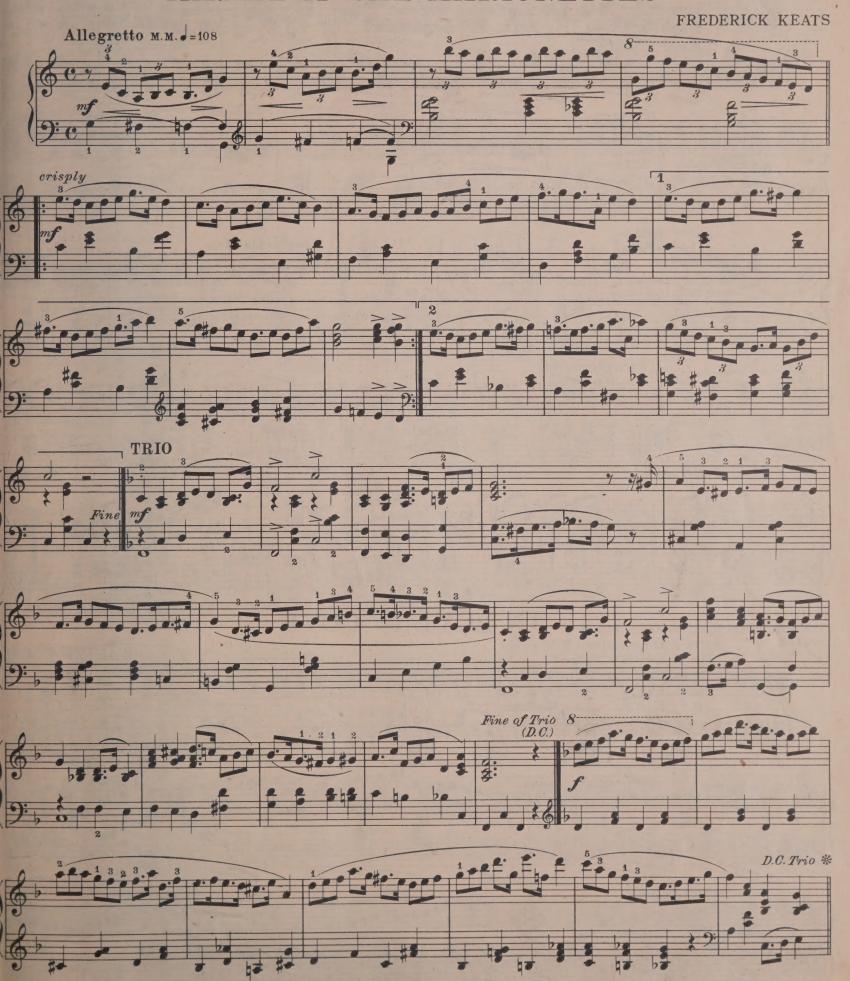
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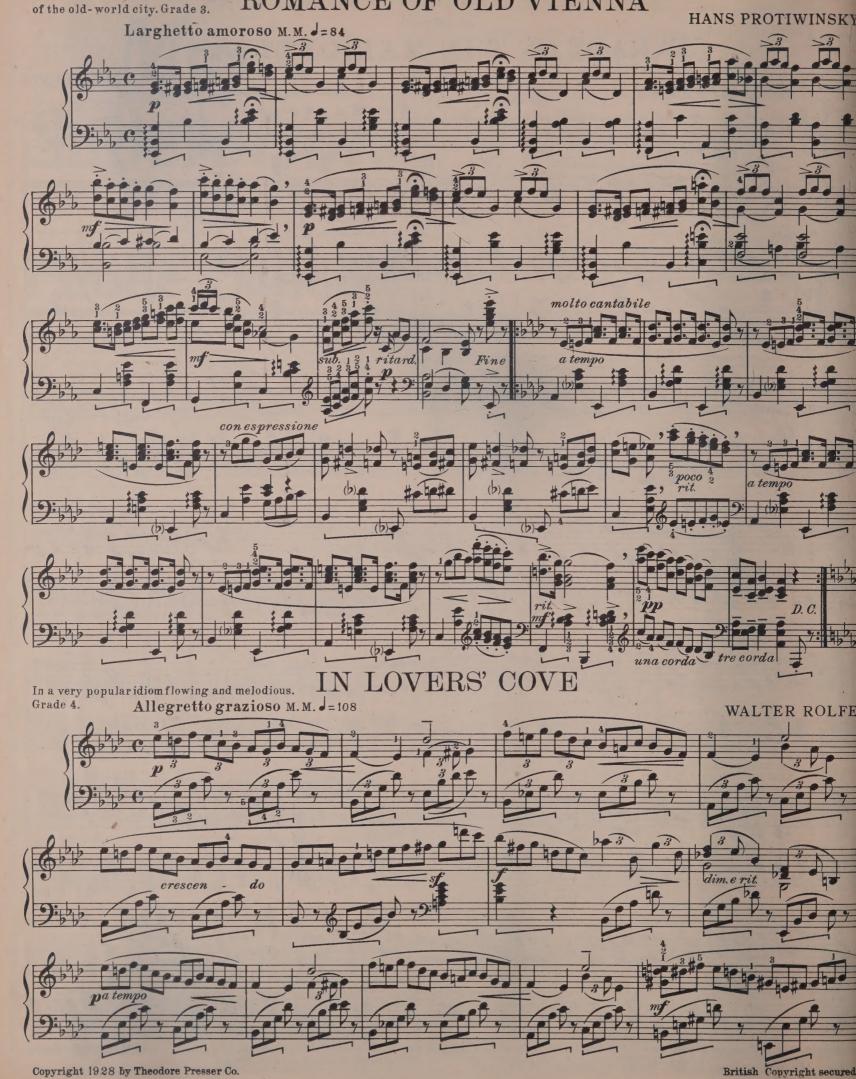


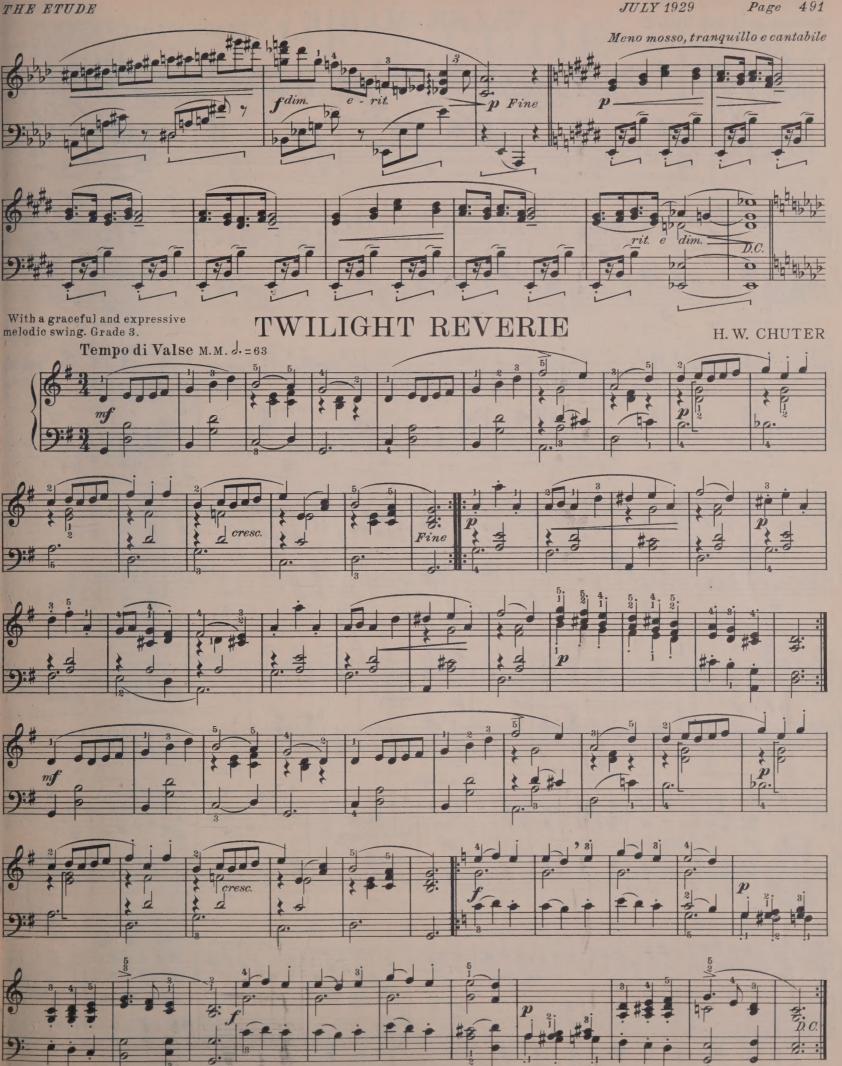
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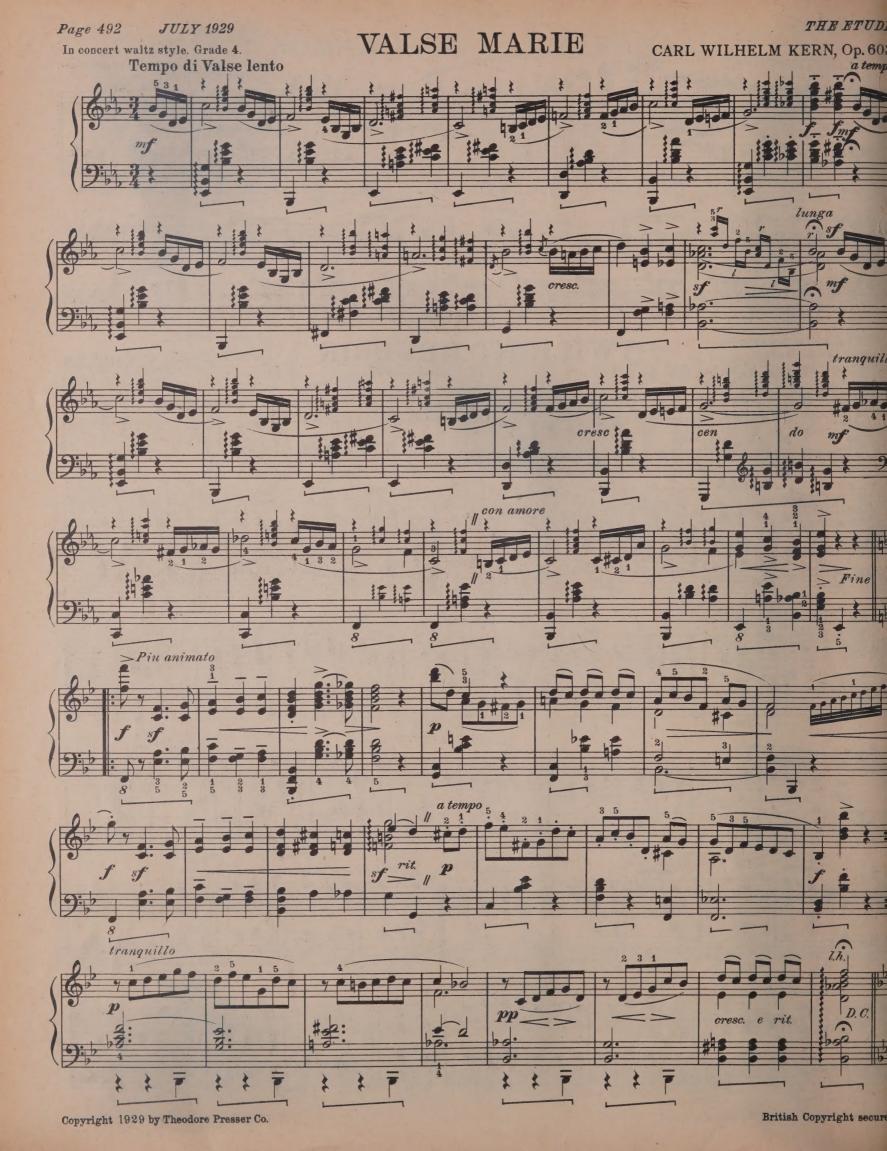
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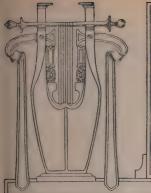
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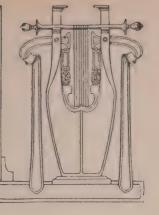
A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS PUBLISHED EY

JAMES FRANCIS COOKE

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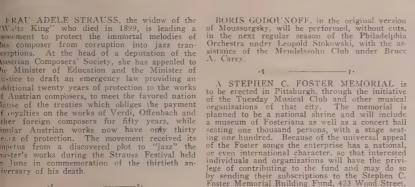






THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere



A STEPHEN C. FOSTER MEMORIAL is to be erected in Pittsburgh, through the initiative of the Tuesday Musical Club and other musical organizations of that city. The memorial is planned to be a national shrine and will include a museum of Fosteriana as well as a concert hall seating one thousand persons, with a stage seating one hundred. Because of the universal appeal of the Foster songs the enterprise has a national, or even international character, so that interested individuals and organizations will have the privilege of contributing to the fund and may do so by sending their subscriptions to the Stephen C. Foster Memorial Building Fund, 423 Wood Street, Pittsburgh, Pennsylvania.

THE TWENTIETH ANNUAL CONTEST at the New England Conservatory of Music, for the Mason & Hamlin Prizes for Piano Playing, was held on April 24th, with Serge Koussevitsky, Myra Hess and Harold Bauer as Judges.

EDWIN II. LEMARE, the eminent English organist, played, on the evening of May 26th, his farewell program as Municipal Organist of Chattanooga, Tennessee.

•3 ---

THE "ST. MATTHEW'S PASSION" by Bach had what was probably its first performance under a woman conductor, when given by the Toledo (Ohio) Choral Society, on April 14th, under the baton of Mary Willing Megley, who thus completed her tenth season as leader of this organization.

A NEW "PAVILION" has been erected at a cost of a million dollars, at Bournemouth, England, for the famous Municipal Orchestra of which Sir Dan Godfrey is conductor. It faces the pier and was opened on March 19th by the Duke of Gloucester. The last performance in the old Bournemouth Winter Gardens Pavilion had taken place on the sixteenth.

THE CLEVELAND SYMPHONY ORCHESTRA AND HALL are assured. An offer of \$1,000,000 for the purpose, by John L. Severance, on condition that the public raise \$2,000,000 more, was answered by a subscription of \$1,000,000 for the hall; \$600,000 for its endowment; a hall site (donated by Western Reserve University) valued at \$600,000; an orchestra endowment fund of \$2,363,070; and five year endowment pledges to the amount of \$1,000,000; with a grand total, including Mr. Severance's gift, of \$6,963.070.

THE FIRST SEVEN "SOUND MOVIE" OPERAS to be made by the Pathé interests, under the supervision of Josiah Zuro, will be limited to two reels each. If this experiment is successful, full length operas will be undertaken. Those to be used in the first experiment are: "Cavalleria Rusticana," "I Pagliacci," "Faust," "Martha," "Carmen." and "Aida."

THE AMERICAN GUILD OF ORGANISTS met at Memphis, Tennessee, for its General Convention, from June 3rd to 6th. Leading recitalists were Charles Galloway of St. Louis, Charlotte Klein of Washington, James Philip Johnson of Pittsburgh, Arthur Dunham of Chicago, David McK. Williams of New York and Franklin Glynn of Memphis; while the speakers included Senator Emerson L. Edwards of Atlantic City and Alexander Russell of Princeton.

THE FLONZALEY QUARTET passed into history when it gave a post-season program before the Philadelphia Forum, in the Academy of Music, on the evening of May 6th. Their truly "adieu" was the Scherzo from Schubert's "Quartet in G Minor," which was given in response to a "storm of appreciative farewell applause" following Beethoven's "Quartet in C Major, Op. 59, No. 3," which closed the announced program.

THE "BEETHOVEN PRIZE" of ten thousand marks, founded at Munich, as a memorial, on the one hundredth anniversary of the master's death, has been divided this year between Paul Juon, professor of composition at the Hochschule für Musik of Berlin, and Joseph Hass, of the Akademie für Kirchenmusik of Munich.

THE METROPOLITAN OPERA COMPANY announces for the season of 1929-1930 the American première of Rimsky-Korsakov's "Sadko," which is said to abound in tonal magnificence and scenic splendor. Of revivals there will be Verdi's "Luisa Miller," which has not been heard in America for a half century and will have Rosa Ponselle in its title rôle, Beethoven's "Fidelio," Mozart's "Don Glovanni," Donizetti's "L'Elisir d'Amore," Puccini's "Girl of the Golden West," and Charpentier's "Louise."

WILLIAM EDWIN HAESCHE died on January 26th, at Hollins, Virginia, where since 1923 he had been in charge of the courses in musical composition and general musical theory, the violin department and the ensemble and choral clubs. Mr. Haesche was born at New Haven, Connecticut, on April 11, 1867, where he received his early education to which was added study in Boston and later with Horatio Parker at Yale. His chief interest was in composition; and he had written in practically every musical form excepting opera. Many of his compositions have been widely successful, especially those for violin.

ST. DUNSTAN'S COLLEGE OF SACRED MUSIC AND CHOIR SCHOOL is to be opened next fall at Providence, Rhode Island. Its purpose is "to raise the standards of sacred music of all faiths, although particularly of the Protestant Episcopal Church." It is to be sponsored by John Nicholas Brown, a descendant of the family which helped to establish Brown University, and will be located near St. John's Pro-Cathedral.

NORTH AMERICA'S OLDEST MUSIC has been unearthed. It consists of three song-dances inscribed to the Indian Chief Mamberton, by Marc Lescarbot, in 1609. They have been reconstructed and had a hearing at the recent Sea Music Festival at Vancouver, British Columbia.

THE "ELIZABETH SPRAGUE COOLIDGE PRIZE" of one thousand dollars, for a chamber music composition, has been unanimously awarded to Joseph Huttle, a Czechoslovakian composer temporarily residing in Alexandria, Egypt, for a "Sextet for Piano and Wind Instruments." It will be first heard on October 7th, at the Chamber Music Festival in the Library of Congress.

THE CENTENARY OF WILLIAM SHIELD'S death occurred on January 25th. At one time a leading composer of English opera and songs, he was also one of the original members of the famous Philharmonic Society of London, founded in 1813. Of his works an English critic wrote some fifty years ago: "No one, past or present, ever wove so few notes into such sweet and impressive melodies." On Haydn's visit to London the two became intimate, and Shield later remarked that Haydn had taught him all he knew. Among his still popular songs are "The Thorn." "The Wolf" and "The Ploughboy."

WALTER DAMROSCH has entirely severed his connection with the Philharmonic-Symphony Orchestra of New York, having recently resigned as its "guest" conductor. Dr. Damrosch gave as his reason that his many other engagements, especially in connection with the radio work, would make it impossible for him to continue in the field of conducting.

MONTEVERDI'S "II Combattimento di Tancredi e Clorinda (The Combat of Tancred and Clorinda)" had its first performance in New York when presented by the League of Composers, at the Metropolitan Opera House, on April 25th. Written three hundred years ago, it was paired with Stravinsky's "Les Noces" which on the same evening had its American première.

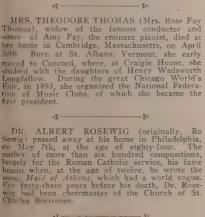
ABBIE GERRISH-JONES one of the best known composers of our Pacific Coast, passed beyond on February 5th. Born on September 10, 1863, she was entirely American educated. At eighteen, her setting of Longfellow's A Psalm of Life was published; and her Marguerite Waltz was played for the whole season by the Golden Gate Park Band of San Francisco. Her opera, "The Snow Queen" was produced from New York to Los Angeles; while three other operas, "Priscilla." "Abon Hassan" and "The Milkmaid's Fair," have been publicly given in part.

DR. MALCOMB SARGENT, the popular London conductor, has refused an offer of thirty-live thousand dollars per year, to conduct three ten-minute programs each day in a West End motion picture house. He gave as his reasons, "moral obligation to several other concerns (in cluding several symphony orchestras in various parts of the country)," that "playing one piece three times a day would not satisfy my musical capacity," and that he already had "work of greater importance to do."

CHARLES HEALY DIT
SON, president of the Oliver
Ditson Company of Boston
and of the Charles H. Ditson
Company of New York, died
at his home in New York, died
at his home in New York, on
May fourteenth. Mr. Ditson
was born in Boston, on
August 11, 1845. the son of
Oliver Ditson, founder of the
company which bears his
name. Educated in the public schools of Boston, his entire life was spent in the music business established by his father. A union
of a fine business instinct with a genial, cultured
personality made of him a leading personality
among his colleagues as well as a prominent figure
in the many social, business and professional organizations of which he was a member.

THE ROYAL "BAND DES GUIDES" of Belgium has been having a "royally good time" in our United States, if comments on their performances can please them. Audiences have given them a fine welcome; and their playing has been truly described as possessing "virtuosity, flexibilty, play of tone-color and range of dynamics."

(Continued on page 555)





EDWIN FRANKO GOLD-MAN, conductor of the famous Goldman Band Concerts in Central Park, and on the Campus of New York University, which are donated to the public through the generosity of Messrs. and Mesdames Daniel and Murray Guggenheim, has received from the French Government the diploma of "Officier de l'Inwith a gold medal bearing the auf the palms. As Mr. Goldman has demany programs entirely to French music.

He was the musical art in general.

THE MUSICAL FUND SOCIETY, the oldest musical organization of the United States that is devoted to the higher musical culture, held its one hundred and eighth annual collation on the evening of May 7th, with Alfredo Casella as henor guest. Signor Casella's quintet for violin. violoncello, clarinet, trumpet and bassoon divided the first prize with Bela Bartok's quartet, in the recent Chamber Music competition sponsored by the Society, and was performed on this occasion.

TUSIC AXIOM FOR JULY

THE FIRST SYMPHONY ORCHESTRA of are gave its second concert of the season, at asson, on February 20th. Included in the probases vevy appropriately Sir Frederic Cowen's et sorte, "The Language of Flowers," as Sir deric is a native of Kingston.

Information for Etude Readers & Advertisers

THE ETUDE MUSIC MAGAZINE

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State Pride in Music

York City, and finally came to live in the splendid "City of Brotherly Love," Philadelphia. Accordingly, he has not been surprised to find himself listed in the "Who's Who in Music" of each of these states. There is a most interesting rivalry among the states, in music, particularly since the National Federation of Musical Clubs provides the arena for this form of competition. State pride, like state rights, survives everywhere. They are by no means peculiar to our Southland.

Poor is the man without a state. There is something very stimulating in being able to throw out one's chest and claim that one hails from the blue grass of Kentucky, the green hills of

Vermont, the orange groves of Florida, the cotton fields of Mississippi, the mountains of Montana, the one hundred per cent. sunshine of California or the "Banks of the Wabash" in Indiana. What a dreary place our country would be if it were not for this local home atmosphere to give color to our life!

Naturally this has brought about a demand for state music programs. One ambitious club leader set out to give a series of monthly state programs. She did not realize that she would require five seasons to complete this list if she gave one a month.

Some of our states have been unusually prolific in producing composers, artists and conductors. Others have been singularly unproductive. Often we have been "put to it" to find names of "state" composers of any significance whatever, in trying to help our friends make programs. Indeed, our own investigations have been so discouraging in some states that we have been obliged to disappoint many. The in-

formation was not obtainable, because there have been few musicians of any real worth produced by these particular states.

One of the states which has been unusually fruitful in music is Maine. Mr. George Thornton Edwards has written a surprisingly voluminous and interesting book of five hundred and forty-two pages tracing the progress of music from 1604 to 1928, in the state of his adoption. His "Music and Musicians of Maine" includes those who have been born in Maine and others who have been conspicuously identified with it. The work shows careful and exhaustive research.

One is amazed to note the number of celebrated people associated with musical achievement, which Maine may claim by birth or long residence. The list includes:

Samuel Francis Smith, author of "America"; Luther Whiting Mason, who introduced modern music study into Japan where school music is still known as "Masonsong"; Luther O. Emerson, church music composer; Dr. Albert A. Stan ley, long head of the Music School of the University of Michigan; John Knowles Paine, composer and professor of music at Harvard; Herman Kotschmar, conductor; George W. Marston, com poser and teacher; Annie Louise Cary, famous singer; Lillian Nordica, famous singer; Emma Eames, famous singer; Charles Marshall, famous singer; Will C. Macfarlane, noted organist: Mrs. G. A. Briggs (Cora Briggs), composer; Henry T. Finck, musicologist; Frederick E. Chapman, educator; William

R. Chapman, conductor: Charles Whitney Coombos, composer; Cyrus H. K. Curtis, music patron; Blanche-Dingley Mathews, educator: Nathan Haskell Dole, author: Hallett Gilberte, composer: Emilio de Gogorza, singer: Arthur Hackett, singer; F. Addison Porter, teacher and composer, Walter Rolfe, composer, and many others.

THE ETUDE sincerely wishes that in every state there might be a comprehensive book of this kind. It would lighten our labors, and the general result would be to encourage state competition and to give the residents of different states a higher appreciation of musical achievement.

Lillian Norton, "Madame Nordica," born at Farmington, Maine, December 12, 1857 (according to some books, 1859), has been, through her extraordinary success, a great inspiration to hundreds of girls in Maine and may account for the extraordinary number of unusual singers which the state has produced.



MME. LILLIAN NORDICA

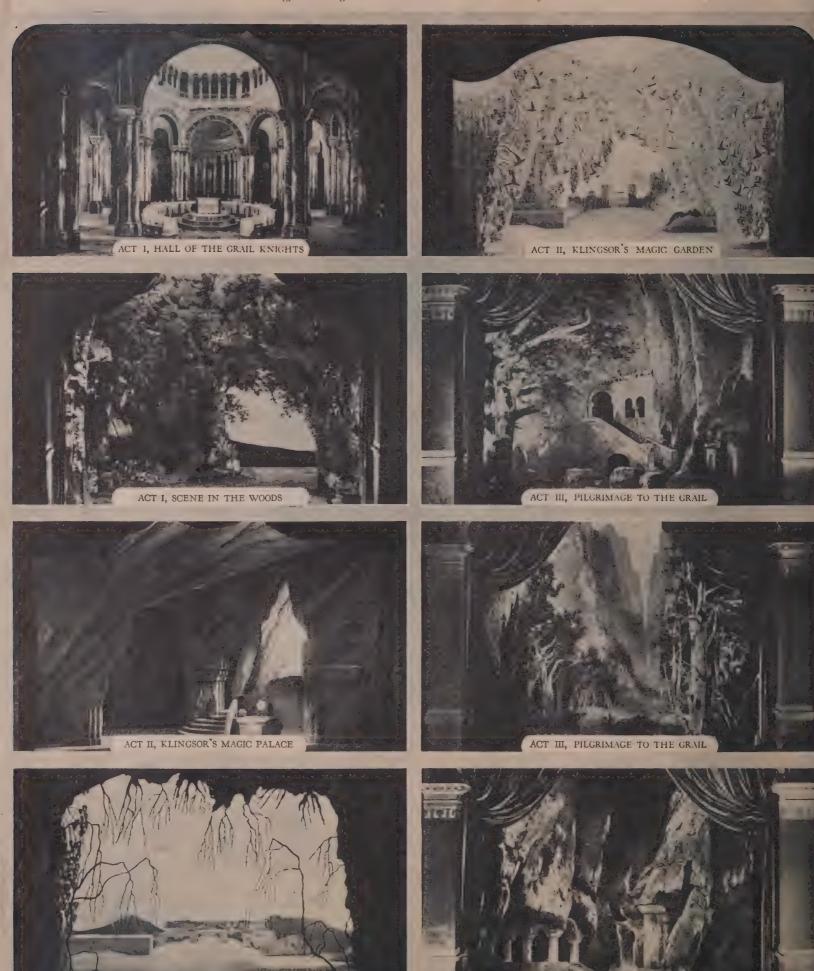
Often, when traveling in America, we are suddenly reawakened to an appreciation of the blessing that comes with a united nation. Instead of frontiers lined with soldiers, forts, and even more obnoxious custom house officers, we have free state boundaries. Every state should be interested in each other state.

Who are the favorite composers of your state?

The "Etude" would like to take a vote of its readers as to the favorite composers of their state. This will show just how much you are personally interested in the music of your state. Write us giving the names of your favorite five composers, born in your state or long identified with its musical interests. This will be very helpful information for others. Please mark your letter "State Composer Contest."

**WAGNER'S "PARSIFAL" AS GIVEN AT BAYREUTH

The following pictures were secured for "The Etude Music Magazine" through the permission and courtesy of the composer's son, Siegfried Wagner, General Music Director at Bayreuth



ACT III, PILGRIMAGE TO THE GRAIL

ACT II, THE MEADOW



RICHARD WAGNER

Richard of the Footlights

A Personal Visit to Bayreuth

By Julia E. Schelling

ACTIVE MEMBER OF THE LEAGUE OF AMERICAN PEN WOMEN

Where Tradition is Sacred.

HE FESTSPIELHAUS, the Valhalla of Wagnerian Opera, crowns the very top of a hill about a mile from the picturesque village of Bayreuth. A country road, bordered on each side by shady trees, leads to this mecca of all opera lovers. It is a charming walk, and during the time of the festival the popula-tion of the village and surrounding countryside gather under the spreading trees to watch the strangers as they hurry by in the bright sunshine, for the opera at Bayreuth begins at four o'clock in the

As you near the opera house and climb the last steep ascent, you are surprised to find the whole audience outside, apparently holding an informal reception, and evidently eagerly waiting for some great event to take place. You have not long to wait, for suddenly all turn their faces toward the front of the Festspielhaus where a small balcony projects from the second story. With pomp and circumstance, five men appear on the balcony. One lifts his baton and the other four (a choir of trombones) announce the theme of the opera about to begin. These four "old war horses" could run the gamut of grand opera, without a conductor; but on each side of the auditorium. When all ence. The dramatic purpose of the perare seated, the house is in perfect darkness formance is taken with entire and elabfor one long moment, and woe be unto him who dares to break that profound silence! . Even a sigh or a whisper would bring dire malediction upon his uninitiated

The Interior

THE AUDITORIUM is a huge rectangular hall seating one thousand six hundred and fifty persons. Corinthian columns, painted white, reach from the floor almost to the ceiling, decorated only with clusters of electric lights. The coloring of the theater is of white and gray. The "Princes' Boxes," as they are called, are behind the last row of seats. A gallery, high up at the back of the house, seats one hundred persons. The ground plan of this theater, if divided, would be about one-half auditorium and one-half

The Paris Opera House is one-third foyer, one-third auditorium and one-third stage. The Metropolitan Opera House, New York, is two-thirds auditorium and one-third stage, approximately.

Bernard Shaw, in "The Perfect Wagnerite," sums up the Bayreuth Opera House thus: "Unlike our opera houses, Wagner ordered a conductor for the sixteen notes of the "leading motif," and a
conductor will always direct this choir
of trombones at Bayreuth. This solemn
reremony ended, the audience silently
turbed hearing of the music, to the audience our opera houses, preciate the circle.

House thus: Onlike our opera houses, preciate the circle.

Wagner ordered a conductor for the sixwhich are constructed so that the audience given to him, "Richard of the Footlights"; and those foot-lights were as dear
many knows what to expect! Many
years ago, when the writer was young, all costumes, scenery, and stage settings and drilled his actors as carefully in the
turbed hearing of the music, to the audimovement of an arm or leg as in the

orate seriousness as the sole purpose of them; the management is jealous for the

The Music a Drama

WAGNER CLAIMS that music is not an end but a medium of dramatic expression. He, therefore, reverses the old relation of librettist and composer and makes music, which can only address itself to the emotions and imagination, dependent for form, spirit and character on poetry, which appeals to the reason. The orchestra in Wagner's operas is the vehicle of this development. To those who wish to listen, it unfolds unerringly the thoughts, emotions and purposes of the actors on the stage and lays bare the mysteries of the

Wagner, like Shakespeare, was a great poet of passion. We love him because he moves us, thrills us. Wagner's art may not be the most spiritual art; but it is realistic, fascinating and, like Shakespeare, Wagner wrote everything for the theater with all that the theater implies. We, who have studied Wagner's great works amid the splendor of Bayreuth, can deeply appreciate the clever title which has 'been given to him, "Richard of the Footlights"; and those foot-lights were as dear

ner sat before a little desk on the stage for every rehearsal and, with score and libretto before him, directed and studied every movement of the actor.

The Orchestra

THE ORCHESTRA, consisting of one hundred and forty musicians, sunk twenty feet below the stage, is hidden from the audience. The musicians are seated on steps or tiers. The conductor alone can see the stage. The instruments are so arranged that the heavy, ponderous ones are far from the audience, so that the singers have not to sing through the brass, while the strings and wood-winds lift their soft voices through the wide opening between the stage and the auditorium. Drums, cymbals, chimes, peals of bells and many Wagnerian curiosities are quite hushed far below the stage; indeed, they seem to be tucked away into dark corners; and it really is dark down there even during a performance. A narrow stairway leads to this subterranean cave of music which is lighted only by greenshaded incandescent lights on the music desks of the performers.

"Verboten" is written over this only entrance to the orchestra. "Verboten!" years ago, when the writer was young, and when Wagnerian drama, too, was in its "teens," she stood before that forbid-

The temptation was great! The custodian's back chanced to be turned for a moment; so with the courage of a Siegfried when he entered the Dragon's cave, she hurried down into the mysterious caverns of the Bayreuth orchestra. As the last step was reached, she was confronted by a very big German, holding a very big "Double Bass" in one hand, the fingers of his other hand held to his lips. "H-U-S-H," he almost hissed, pointing to the hood over the pit which separates the stage from the auditorium. "Sounding board." he whispered close to a frightened ear. Many musicians, resting between the acts, were silently fingering their instruments. This is the only orchestra in the world which never "tunes up" in public. Wagner never permitted this-scored sounds only reach the world outside-and that tradition, too, is respected to-day.

The Unseen Orchestra

THE INVISIBLE ORCHESTRA is not original with Wagner, although he was the first to introduce it into the modern opera house. The Florentines of the Seventeenth Century placed their orchestra behind the scenes. Goethe, too, ordered the orchestra to be concealed in so far as was possible. Wagner says, "an invisible orchestra is desirable on acoustic, aesthetic and dramatic grounds."

Nowhere in the world is a performance of "Das Rhinegold" more impressive than at Bayreuth with its invisible orchestra, the darkened theater, that moment of profound silence broken at last by a weird Eb from a bass tuba, taken up by all the wood-winds, then the heavier brasses clinging staunchly to that wonderful note, above which the chord of Eb is gradually developed in wave-like rhythms with constantly increasing intensity, with the strings softly rippling a monotonous accompaniment like the waves of a great river. That weird, fascinating Eb haunts one. It is actually sustained for one hundred and thirty-six measures. It is felt vibrating, throbbing, till the anxious auditor is not surprised when the curtain divides and there before the eyes is seen, like the picture of beautiful dreams, the bottom of the Rhine, crystal waters flowing softly, mermaids floating about and singing joyously in the glow of the setting sun, as it reflects the glory of the Rhinegold on the top of the mountain where the Rhine maidens guard it night and day. Here is a combination of music and poetry and stagecraft, with a dominant dramatic note.

The Stage

THE MAGIC STAGE, considered by many critics the greatest in the world, is ninety feet wide. It has a depth of seventy-eight feet, with a forty-foot extension available, making a grand total of one hundred and eighteen feet. Ninety feet high in the clear, there is a depth of thirty-four feet below the stage, with twenty-six feet above the flies, making a grand total of one hundred and fifty feet in height. This magnificent space is entirely at the disposal of an army of mechanics-artists from behind the scenes of the great theaters of Vienna, Munich, Venice, Milan. All dressing rooms, property rooms and equipment for lights are concentrated into two huge wings on either side of the stage. The floor of the stage is a complex system of traps, sinks, holes, lifts, bridges, so that scenes may be dropped into slits, or clouds and spectacular sunsets be rolled up above. All profile scenes are provided with rubber shoes; pulleyblocks are oiled like the bearings of an airplane and set to a nicety. It takes an army of drilled workmen to dress and undress this wonderful stage. At a signal a crew of men takes hold of a scene. knows his part as perfectly as the Brünnehilde or Siegfried who has just left the



THE BAYREUTH FESTIVAL THEATER

stage. At a second signal pieces of scenery fly up, down, off, simultaneously, and this done all as noiselessly as is the orchestra when public tuning of instruments is for-

The heaviest scenes are changed without noise or confusion under a moment of The remarkable realism of stage romance, brought about by these skilled mechanics, reminds one of a beautiful clock constructed by the skillful hand of an artist, and that skillful hand behind the beautiful clock is the hand and tireless genius of Siegfried Wagner, worthy son of "Richard of the Foot-lights."

Modern Touches

SIEGFRIED WAGNER has out the traditions of his illustrious father with faithful devotion, enhancing those traditions with modern equipment Gas has given way to electricity at a cost of a hundred thousand dollars. The old curtain has been replaced by a curtain of steam with wonderful sunsets and magic fire effects produced by lights thrown upon clouds of steam like a modern barrage. Modern scenery, modern costumes, modern artists, with youth and beauty, make the gods and goddesses live again before us.

The corner-stone of the Festspielhaus at Bayreuth was laid on May 22, 1872. In it Wagner placed this prophecy: "Here I enclose a secret; here let it rest many hundreds of years, as long as the stone preserves it; it will reveal itself to the world." And it has done so. The Pestspielhaus was built for the "Trilogy," and it also served as a glorious setting for "Parsifal" Wagner's swan song. Wagner's last will and testament to the German nation. One is happy in the thought that he was enabled to realize his dearest wish and to witness a presenta-tion of "Parsifal" under the conditions which he had planned and worked so hard to accomplish. The Rev. H. R. Haweis, a devoted friend and admirer of Wagner, has recorded a touching incident at the close of the final performance of "Parsifal" in 1883. "The banker, Mr. Gross, led Wagner's children up to the assembled actors and, in the name of their dead father, thanked the assembly for the care and labor of love expended by each and

all in producing the last work of the great dead master. Sicgfried, Wagner's son, thirteen years old, then, in a few simple words, stifled with sobs, thanked the actors personally, and all the children shook hands with them. The King of Bavaria charged himself with the education of Wagner's son."

"A Dream of Peace"

WAGNER'S WIFE, Cosima, the daughter of Franz Liszt, still lives at Wahnfried. She now is in the nineties and has retired from the world. her window over the music room she can see the grave of her illustrious and wellbeloved husband, Richard Wagner (born at Leipzig, Germany, May 22, 1813; died in Venice, February 13, 1883, and buried at "Wahnfried," Bayreuth).

The traditions for hospitality for which Wahnfried has always been noted still cling to its walls; and the stranger is welcomed now by Siegfried Wagner and his charming English wife, with the sincere and kindly grace which gave this home its name, Wahnfried, a Dream of Peace.

In conclusion we have from Bernard Shaw's "Perfect Wagnerite":

"Those who go to Bayreuth never repent it. We may safely expect always that in thoroughness of preparation of the chief work of the season, in strenuous artistic pretentiousness, in pious conviction that the work is of such enormous importance as to be worth doing well at all costs, the Bayreuth performances will deserve their reputation."

SELF-TEST QUESTIONS ON MISS SCHELLING'S ARTICLE

- 1. Give the relative proportions of the stage and auditorium in the Festspielhaus of Bayreuth; the Paris Opera; and the Metropolitan Opera House of New York.
- 2. How are the poetry and music related in the Wagnerian music dramas?
- 3. How is the orchestra placed in the Festspielhaus?
- 4. Give the dimensions of the stage of the Festspielhaus.
- 5. Tell something of the traditions preserved at Bayreuth,

When the Child Pedals

By L. G. PLATT

By including in the child's scale work moves his foot in these alternate directions. an exercise of the chords on each degree of the scale the problem may be solved of regulating the child's early use of the pedal. For, after the child gets a definite notion of how to play such chords, he may be taught to "after pedal" each chord while repeating "up," "down" as he

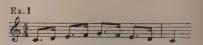
This satisfies the desire to do pedal work for some time and gives the child a clear idea of the purpose of the pedal.

Then, too, when the pupil becomes careless in striking one hand after the other this same exercise with hands together soon corrects the fault.

Some Well-Known Time Groubles

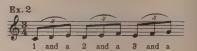
By A. M. STEEDE

Young pupils, and indeed children of a larger growth, find it difficult to play passages containing repetitions of the dotted eighth note followed by the sixteenth notefor example such as occur in Grainger's Country Gardens. As a preparatory exercise it is well to take this in its simplest form, that is, on single notes in the fivefinger position:

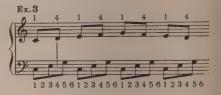


To stimulate the child's imagination, this little exercise is called Hop Scotch, an analogy that brings the pupil's mind to familiar ground and connects the musical difficulty with something he can do with pleasure and ease.

Again, when first playing triplets, it simplifies matters if the passage is counted one-and-a-two-and-a-three-and-a. In this way the pupil (or rather, at first, the teacher) makes a vocal sound for each note or time division of each group of three, thus:



Later on, when the much more formidable difficulty of two against three is met with,



the counting, in the slower tempos, should be in sixes, to insure absolute accuracy.

Then as the rate quickens and such counting becomes physically impossible, the 1, 2a, 3 naturally take its place. The length of time required to overcome the difficulty of playing three against two varies greatly with each pupil, being dependent largely on the mental grasp of the problem and on the extent to which the hands are independent of each other.

Page Gurning

By MARTINE DAVISON .

Turning a page is in itself, a very small feat; yet how much it means to the piano or organ accompanist! It is one of the big little points to which he must give consideration. Every accompanist, no doubt, devises some way of his own to get the pages turned one by one without loss of time or poise and with as much ease as possible.

The practice of turning back the lower corner of the page is probably universal, and it is a great help. However, I have found it a much better plan to turn back only every other page, for in so doing the danger of two or more sticking together is averted since each page stands slightly off to itself.

This method is especially useful for anyone playing from the score of an oratorio, an opera or an orchestral composition since in these there are generally a great many pages to turn.

I Want to Learn to Write a Song

An Interesting, Helpful Article Directed Toward Precocious Balladists

By Helen Dallam

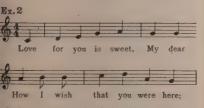
OW OFTEN are composers and teachers of theory approached, by ambitious but musically over-zealous vould-be writers of song, for aid in corecting and assembling their efforts! Some of these compositions are indeed frail attempts, and usually they must needs be cractically rewritten by an experienced pen. Many of these so-called melodies submitted are almost unintelligibly written, so that much must be taken for granted. For instance, note the following fragment which is quite typical of those offered:



There is neither time nor key signature for even measure indications. In fact some of the notes have been sadly neglected in the matter of stems. It is almost unbelievable that anyone could manufacture such a rague expression as that given above.

What would the average musician do with a "tune" which is so "tuneless" and ntirely bereft of rhyme and reason? Many interpretations might be made from those ew straggling notes, but what was in the mind of the writer may be left to pure onjecture. This style of writing suggests, is a parallel condition, the stringing together of words having no bearing upon for connection with one another. For intance: "The iconoclastic memorandum of the heterogeneous similarity is constantly igorous of thematic generalities."

Each word in this sentence is very expressive in itself. But do these words have any bearing on each other? Each tote in the aforementioned "tune" is percetly legitimate, too. But is there meaning in the whole? Doubt that such unscholarly material is seriously written may be expressed. Yet experience is proof that imilar meanderings have often been submitted to publishers. Again, the budding ong writer brings in an effort in which he has essayed the manufacture of both lyric and setting. It appears something like this:

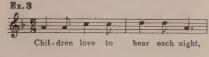


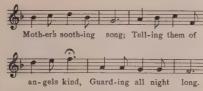
It is easily perceived that the strong acents of the lyric are absolutely unrelated to those of the music. The art of scanning ocens upon perusual for musical setting is vidently a closed book to the individual who would venture to express such a song a that projected above. If asked to read the poem its author would no doubt do the orrect thing in the matter of accent, but is a sad truth that among most musical spirants the instinctive feeling for thesis and arsis does not exist.

It is not to be supposed that all material prought in for correction is as faulty as the two examples given. Once in a while a struggling expressionist conceives the seed of an idea but is unable to cultivate this seed into a bloom. Perhaps the melody is good, and, in the case of a song, the commany be quite passable. The composer in embryo evidently has no ideas whatever of harmonic coloring nor of pianistic figuration and is without the technic necessary to the setting down an accompaniment. It may be said here that a great majority of

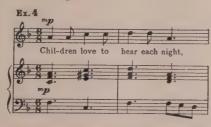
people seem to think melodically only, whereas the correct way to imagine a composition is to hear harmonies and figurations simultaneously with the melody. True, changes may be and often are made, upon working over and polishing the idea expression, melody alone is not sufficient any more than are the bare branches of a tree to set off its real beauty.

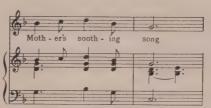
The next example is given, first in its bare aspect as submitted:





Many different harmonizations may be conceived for the above melody. Let us see what we can do in the way of dressing it up, so to speak. We may consider just a simple setting:





While this setting is theoretically correct, it is not very interesting either harmonically or pianistically. The true possibilities of this naïve little melody have scarcely been touched in this first harmonization.

Let us try again and see if this fragment cannot be made more attractive:





It will be noted, in the second harmoniza-



HELEN DALLAM

tion, that the accompaniment does not so closely follow the voice as it does in the first version. In other words it is more artistic because less obvious. A great many popular and semi-popular songs are written in the former way for the reason, no doubt, that the average singer with an untrained ear must have aid in hearing or detecting the tones and intervals. But it is conceded that the most interesting and effective result will be obtained by allowing the accompaniment to deviate from the melody except, perhaps, in the matter of the cadence. However, this is at the option of the composer as there is no particular set rule governing this phase of accompaniment writing. In fact there are no rock-bound rules and regulations covering this subject. If there were, how very unoriginal and tiresomely similar would all compositions

Suffice it to say, however, that, upon comparison of modern art songs and those of the past, it will be found that methods of accompaniment obviously differ, chiefly due to the fact that the former are more daring harmonically as well as melodically. As to obvious intent there is less left to the imagination in a Brahms song than there is in a Hageman. In the former, the melodic line is more straightforward and the accompaniment is treated as one would expect it to be—naturally and simply in most cases—while in a Hageman song the harmonies are constantly changing, the use of altered chords is very much in evidence and the singer must shift for himself as far as any aid from the accompaniment is concerned.

Often, in modern song writing, the voice and the piano are not on speaking terms; each goes his own way, agreeing as they do so and yet not endeavoring to travel the same path. Hence, the modern song is often more difficult to sing than is the older style for the very reason that the singer must be quite sure of his independence. The modern method is conceded in most instances to be quite artistic. At any rate it cannot be accused of being monotonous.

Therefore, when it is stated that an accompaniment written in the best taste, as it were, does not religiously follow the voice, it is not meant that it has lost all touch with the voice. One must be a judge of the type of song involved. Needless to say, however, that in cases in which the melodic line is unvaryingly followed, monotony is apt to result.

There are almost as many methods of writing an accompaniment as there are stars in the heavens above.

Here are a few common methods of enhancing a tune:

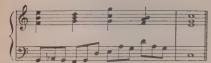
By plain, unadorned triads, seventh and ninth chords, or by breaking these same chords into either traceries or arpeggios—that is, by the use of triplets (three against one), double triplets (six against one), plain diatonic or chromatic scale runs, syncopation, double syncopation. The following



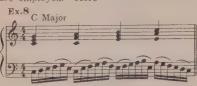
illustrates the method by plain, unadorned

triads and seventh and ninth chords. And

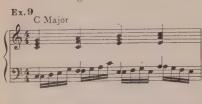


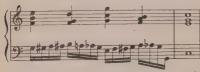


these same chords are broken into arpeggios, in measure 1, triplets or three against one being used. In measure 2 traceries are employed. Here

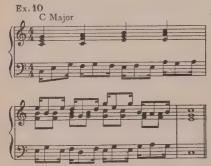


are used double triplets or six against one. In the following





the plain diatonic scale runs are used in measure one, and, in measure two, the plain chromatic scale runs. In the following example



measure 1 presents syncopation and meas-2 double syncopation.

These are a few methods of rhythmic procedure necessary in utilizing the chords or harmonizations already chosen. Also, much may be said about the many different plausible harmonizations. These, of course, are almost endless. In fact, where there are only a few methods of rhythmic differentiation to any given melody, there are myriads of possible harmonizations. While it is impossible to project all these ways and means, a few hints are herewith offered.

Let us suppose that we are writing a composition in the key of C major, one of our melody tones being "A" which is the sixth tone or submediant of the given key. How many chords, altered or otherwise, may be fitted to "A"? Some hints are hastily jotted down

A-C-E-Submediant A-C#-E-G-Dominant seventh of the supertonic

A-Cb-Eb-Gb-German sixth of the flatted mediant

A-C-Eb-Leading tone triad of

B-D#-F#-A-Dominant seventh of the mediant

D-F#-A-C-Second dominant

There are countless chords possessing "A" involving altered chords and thus affording many transitional and modulatory changes. If this one scale tone belongs to so many chords, it will be seen that there is practically no limit to the variety obtainable in other natural or altered scale tones, as the case may be. If one wished to use every tone in the chromatic scale in a composition, there would be an astonishingly wide choice of settings.

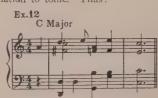


Here is an example of the chromatic scale beginning and ending on C. If each of these tones is required in the making of a composition and each has as many possibilities as or more possibilities than the tone "A," as stated above, what more may one ask? Then, with a few choices of figuration as given, it cannot be denied that there is unlimited variety of expression.

Very often the song writer thinks of a chord which sounds pleasing to the ear; but, when it comes to putting it down on paper, the "spelling" is wrong. How can he expect to be a composer if he does not know the rudiments of his subject?

This aspiring composer, then, records his thoughts crudely and peddles them to "one who knows," who corrects the manuscript to prepare it for the scrutiny of the public eye. But the amateur composer of this work does not know why his "G Sharp' should be an "A Flat" or vice versa, where as, if he were willing to apply a little study and find out for himself, he could learn to express his ideas without aid. This is a satisfaction that should be quite valuable to the embryo writer.

It will be understood that a real composer must know thoroughly his harmonic vocabulary as well as good followings and combinations of chords. Of course, in the popular songs of today, certain trite and expected progressions are satisfactory to the average public ear. Some of the best known of these are the progression of a second dominant formation to a dominant formation to tonic. Thus:



Another sequence usually found in popular literature is the super-tonic tonality immediately following the first phrase in the tonic, as in the following example:



Another quite effective progression is that of leading tone sevenths in succession:



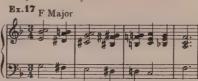
Also that of diminished sevenths:



Progressions of dominant ninth chords, as in the following, are very common:

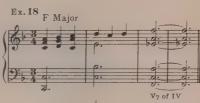


Dominant seventh chords in succession have pleased the public:



In arranging popular songs for the inexperienced musician, some or nearly all of these harmonic treatments are expected to be interpolated into the accompaniment, as, in the orchestration of such numbers, this so-called "close harmony" is especially adaptable for the saxophones.

It seems that just now it is the vogue to a composition with the dominant seventh or dominant ninth of the subdominant:



These new forms of cadences introduced into the average popular song, with shifting of accents into syncopation and double syncopation, have established a new mode of song writing which the populace expects in these outpourings.

Popular songs change just as do milady's gowns. At present "baby songs" are those of the moment, "baby" being, in the vernacular, a term of endearment. "Blues," "rags," sunset songs and "heart-broken" songs, depicting disappointment, are still holding their own, but the favors of to-day seem to be awarded to the baby utterances. In a month, or perhaps less, some other subject will probably usurp this coveted

Many are striving, today, to write "best

sellers," and best sellers are almost inevitably songs.

The moment a song has been arranged and the face of the so-called melodist has lit up with pleasurable enjoyment over the result of the achievement which another person has accomplished with his embryonic musical idea, he immediately sees "his song" in print with his name emblazoned on the cover.

Questions then come pouring in revealing the song writer's lack of knowledge on matters concerning publication. How much will it cost to print his song? Should he print himself or send it to a publisher? If he sent it to a publisher, would not the editor steal the precious song by changing a note or two here and there bringing it out under a different title? He need rest assured that his fears are groundless on this phase of the matter, for reliable publishing houses do not practice plagiarism. They don't want to. They are only too glad to have worthy work submitted to them.

This would-be song writer knows perfectly well that he can sell enough copies to his friends and acquaintances to pay for all the expenses attendant upon this venture-and then some! He has faith in his own composition after some one else has written it for him.

The few statements of fact contained in this article may be revelations to many who essay the making of fortunes from compositions, but they are offered with the idea of saving them from bitter disappointments and, in most cases, waste of time, energy and expense.

When they learn to write their own accompaniments, to set their lyrics in their own way, the budding composers will not be dependent upon "the man higher up" to write their expressions for them.

SELF-TEST QUESTIONS ON MISS DALLAM'S ARTICLE

1. What added difficulties appear when words as well as music are attempted?

2. Define thesis and arsis.

- 3. What is the tendency in modern songs as far as harmonic treatment is concerned? 4. Name four methods of enhancing a tune through the accompaniment.
 - 5. What is "close harmony" in a song?

Helps for the Nervous Musician

By Lucille Nancy Wagenfeldt

ONE of the most provoking things for a musician or any one who performs in public is "stage fright" or nervousness. So powerful is its influence over the performer that he is unable to do justice to himself. What is it that a person can do to overcome this enemy?

The first thing is to be sure of the selection he is going to play or sing. If he knows it forwards, knows it backwards, knows it so well that he will be able to begin it in the middle or any other part and play it at any time and place, he has the greatest weapon with which to battle stage

On the night of the performance the

calm as possible. He should take his time and do everything deliberately. If the piece he is playing is in a slow tempo, he should keep to that time and not hurry it in the least. If it is of a rapid, brilliant type, and he finds himself becoming nervous and losing control of his fingers he should slow down on the tempo until he has again gained confidence. It is better to err in playing too slowly than in playing too quickly. A slow, clear and accurate performance is much more enjoyable to an audience than one that is played presto, but carelessly and inaccurately. These rules will not, indeed, cure the player of nervousness, but, following them, he will never lose control of himself and player should keep himself as cool and his performance will always be creditable.

Getting a Good Start

By D. D. LITTLE

NINE questions should be asked about every new piece which is opened for study for the first time.

- 1-What does the title mean?
- 2-Who composed the piece?
- -Where and when did he live?
- 4-What are names of some other compositions by the same person?
- 5-What type of piece is it? Military? Dreamy? Lilting?

6-What key is it written in?

7-What time signature is it?

8—Does it start slowly or quickly?

9-Do runs or chords or any particular mechanical features predominate

10-Can you define all the marks of expression?

With these questions answered a good foundation may be laid for intelligent

practice.

"Playing With Weight"

By Lawrence Schauffler

THE TERM, "weight playing" or "playing with weight," is rightly accepted as describing a distinctively modern and valuable development in piano technic. Yet, how seldom do we hear it accurately explained! It is too often enshrouded in mysterious phrases which may mean something to the person writing them but can hardly shed much light on the subject for anyone else.

As to the way in which weight should be used, there are, of course, differences of opinion. As to the explanation of its use, there can be only the correct or the incorrect. Our endeavor in this article will be to explain clearly and simply the facts of weight playing, as well as its best

The action of the clavichord and of the carly pianos was very light. Not much energy was required for depressing the keys. Finger-action by itself was entirely adequate for all passage work and, at least in the clavichord, wrist-action or "handtouch," was adequate for all chord playing. The same thing is true of the modern organ with electric action, except that the organ action takes always the same amount of energy to play whether for the full organ or for only one stop. The term "energy" is used here, of course, in the meaning of "applied" energy, that is, the amount of energy necessary to play a key for any given result. In the piano, the volume of any tone depends on the speed with which the hammer is made to strike the string. Thus the louder the tone the greater the amount of energy required.

As the piano gradually developed in size and volume of tone, the action also necessarily became heavier. More and more energy was needed to play. As the fingers and the hands became more and more inadequate for the new demands made on them the forearm was used to help them out. Then came the discovery, about which we are writing, of "weight" playing—a quite different use of the arm. Various "schools" and "methods" of playing developed. Some emphasized one thing, some another. Only in recent years have we come to see pretty clearly the relative value of each method. This has enabled us to develop an adequate technic in a shorter time than formerlya technic which gives the greatest possible speed, power and delicacy of control.

The Levers

IN PLAYING the keys, our fingers, hands and arms act as levers. Each one of these levers has a different weight or "mass." Thus in one sense (although not in the sense of the term we are describing) every tone played on the piano is

played with weight.

To do any work, a lever must be moving. Thus every tone played on the piano is played by means of a moving lever or weight. The amount of work which a moving lever can do (in this case the speed with which it can make the key and hammer move) depends upon how heavy it is (its mass) and how fast it is moving. If a ten-pound weight and a one-pound weight are both dropped from the same height at the same time, they will reach the ground at the same instant; but the ten-pound weight will make a much bigger hole in the ground than the one-pound weight. In other words, it will do ten times as much work. If the one-pound weight were a bullet and were shot into the ground at ten times the speed with which it had fallen of its own weight, it would then do an amount of work equal to that of the ten-pound weight.

We can move any part of our body only by contracting or shortening the proper muscle. The muscles which move any one part will be found in an adjoining Thus, muscles in the upper-arm move the forearm; muscles in the forearm move the hand. Muscles are always arranged in pairs, one for causing one movement and the other for causing the opposite movement. This is a fortunate arrangement. Otherwise we might be able to open our hands but not to close them again or turn our head in one direction and not be able to get it back again.

Four Ways for Muscles to Act

IN GENERAL, there are four ways in which the muscles can act to control the speed of the various levers in playing the keys. Take the fingers for example. If we raise a finger above a key, we may suddenly relax the muscle which has raised it and let it fall of its own weight. Instead of a sudden relaxation, we may relax the muscle gradually, in which case the finger falls at a slower speed. We may relax the muscle suddenly and at the same time contract the opposing muscle which moves the finger odownward, in which case the finger will move at a greater speed. Finally, we may move the finger downwards, at any speed, keeping all the time a greater or less contraction of both muscles. This gives the condition we call stiffness and makes for awkward, slow movements using up a great deal of unnecessary energy. The same is true for all hand and arm movements.

We are now ready to make a few experiments in weight. Sitting at the piano

in the normal playing position with the effective, besides being entirely unnecessary. hand over the keys, we lift the second finger so that the tip is about two inches above a key. Now we relax the finger so that it falls of its own weight. It will not have developed sufficient momentum to enable it to depress the key.

Now we lift the whole hand from the wrist so that the finger is at the same height above the key as before and let the hand fall of its own weight. The combined weight of the hand and fingers falling the same distance will enable one finger to play a key and produce a soft tone but will be insufficient for two fingers to play two keys. (It takes, of course, twice as much energy to play two keys as it does to play one, the speed with which each key played being the same. Just put a ruler across the white keys and see how much energy it takes to play all the keys under Hand weight, then, is negligible.

The Arm to the Rescue!

K EEPING the second finger and wrist firm, we raise the forearm and hand from the elbow so that the finger is again two inches above the key, and then release the forearm. The resulting tone will be forte. In each of these three cases the finger has moved through the same distance and at the same speed, but only in the last case was there any considerable energy developed. Here, then, we have a most effective lever-the heavy weight of the forearm. We may now define weight playing as that playing which makes use of released arm weight.

We come now to the upper-arm. As a lever, the upper-arm is awkward and inAs we shall see later, when we want greater power than released forearm weight can give, there is a much better way of getting it than by adding the weight of the upper-arm. Let us see why the upper-arm is a poor lever. We can move a piano key only vertically downwards in playing it. Consequently a force moving most nearly in this vertical line will be most effective. A force moving horizontally would be least effective, being unable to move the key downwards. A force moving at an angle of forty-five degrees to the key would be fifty per cent. effective.

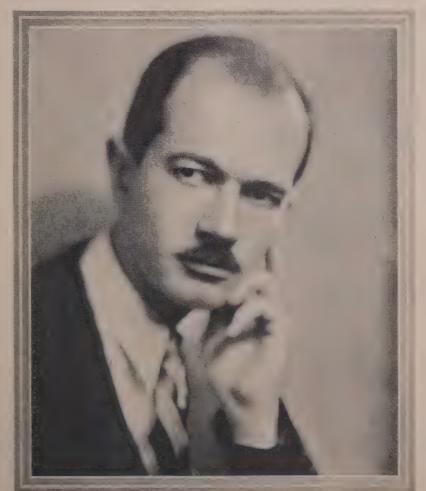
The levers which we have so far considered, the fingers, hand and forearm, can all move very nearly in this vertical line. So in this respect they are one hundred per cent. effective in playing the keys. Not so the upper-arm. In the normal playing position, the upper-arm is hanging relaxed at the side of the body. In this position any movement of the elbow would be very nearly parallel to the keys and so could be of no help in playing them. To use the upper-arm as a lever or weight, it must first be brought forward and then allowed to fall back to the body again. This pulls the forearm and fingers back towards the body, also, and so applies the energy to the keys at an angle of forty-five degrees or even less, instead of vertically.

Such a use of energy is very inefficient and makes control over the resulting tones more difficult. Also, the combina-tion of the fingers, hand, forearm and upper-arm makes a very long and awkward lever which cannot possibly give as fine control as the fingers, hand and fore-

The use of upper arm weight is sometimes advocated in a way which permits the force to be sent vertically downwards. We are told to hold our fingers, hand, forearm and upper-arm firm, in the playing position, so that they make one, solid lever. Then, by shrugging up our shoulders as far as we can and releasing them, we cause the whole arm to play the keys in a direction vertically downward. In such playing, however, the lever is quite as long and as awkward as in the method just described, and fine control is even more

Body-Weight

THE BODY, like the upper-arm, is in a more or less vertical position and so can have little direct effect as a lever in playing the keys. One attempt to play in this way should show its absurdity. To the already long and awkward lever of the fingers, hand, forearm and upper arm we now add the body moving from the waist. To make these parts into one firm lever, we must hold the fingers, wrists, elbows and shoulders tense. In this condition, with the hands over any chord, let the body fall forwards. This will hardly give enough power even to play the chord very softly and, if it does, the chord will probably sound uneven, some tones being louder than others, and some not sounding at all. It is perfectly evident that the difficulties of controlling the tone have been enormously increased. A great amount of energy has been used also, but only a very small amount of it has been applied to the keys. If this is a wrong way of attempting



LAWRENCE SCHAUFFLER

other and right way which we shall mention later.

The "Dead"-Weight

ET US ascertain in what ways fore-arm weight may be used. In the example, we held the wrist and second finger firm and let the forearm drop so that the finger struck the key. Even this short drop developed considerable power. Now it is quite obvious (and a good many pianists have, unfortunately, made much use of the discovery) that a longer drop will produce greater power. Thus the hand and forearm are raised to any desired height and let fall as "dead" weight on the keyboard. Such a use of weight, in which the volume of the tone is made to depend on the height from which the fingers strike the keys, is bad. Fortunately it is also unnecessary as we shall presently see. It makes both control over the resulting tones and accuracy in striking the right keys difficult. It adds an unpleasant noise to the tone, and, in so doing, uses up some of the energy of the stroke. If the hand is weakened, also, by being held in a stretched position, a good deal more power is lost.

Occasionally, someone discovers a simple remedy for overcoming this last difficulty. We are sometimes told that we must hold our hand relaxed while it is falling and then, just the instant before it reaches the keys, we must open it out to its proper position for playing. Unfortunately, the difficulty is now, if anything, increased. The hand position, whether it is taken sooner or later, will be just as weak, and accuracy will be even more difficult.

A Correct Observation

66 B UT," SOMEONE now remarks, "I have seen many fine pianists drop their hands from a considerable height over the keyboard in playing and still get beautiful results." The observation, we shall have to answer, is entirely correct. The actual use of energy, however, is not in most cases what it appears. How many wrong theories of playing have been evolved by watching the movements of players and then wrongly interpreting them or imitating some mannerism in the hope of getting the same result! Here the explanation is simple. Although the player's hand may have dropped onto the keys from a considerable height so that he appeared to be striking them, actually he controlled the drop of his arm so that it developed very little momentum. The amount of percussion which his fingers made when they came in contact with the keys was very small. How, then, did he get such power? Simply by a very quick added forearm impulse after his fingers had reached the keys or, at least, were very near them. The long drop itself was unnecessary and was not used for gaining greater speed.

To understand this more clearly, let us discuss, very briefly, what we shall call the "up-and-down" wrist movement. In the playing position, let the hand hang relaxed as far as it will go, with the fingers just touching any white keys. Now let the forearm drop suddenly so that the wrist falls from its high position to one below

to use body weight, there is, however, an-other and right way which we shall men-fingers and hand cannot bend back any farther, they have now become one solid piece or lever with the forearm, and the energy which the forearm developed in its fall made them play the keys. To let the wrist drop far below the key-level in playing would be very awkward and unnecessary. All that is needed is to press down with the hand and fingers (a contraction of the hand and finger flexors) at the point, in the drop of the wrist, suitable for playing the keys.

Through practice we learn just how much to contract these fingers and hand muscles for whatever amount of energy we are going to develop with the forearm. This contraction makes the fingers, hand and forearm into one firm lever which then plays the keys with the energy which the forearm has developed. Thus only a very slight finger and hand pressure will be needed if the forearm (at the wrist) drops only a short distance of its own weight. The resulting tones will, of course, be soft. The fingers and hand must be relaxed during the drop of the forearm, with the fingers always touching The instant after the keys are played, the wrist begins to rise again in order to prevent any unnecessary pressure against the key-bed and to get in position for the next stroke. If the keys are to be held down, only enough weight must be left against them to prevent them from

The Melodic Passage

FOR SINGLE tones, as well as for chords, where the speed of the passage is not too great, the "up-and-down" wrist movement gives the greatest degree of control. For melodies or passages where forearm weight must be added to finger action to get greater power and where the speed of the passage is too great to allow time for a separate drop of the arm for each tone, the arm weight, in whatever degree it is used, necessarily becomes a constant pressure against the fingers.

With the up-and-down wrist movement we can get also great power and with much better results than by striking the keys. Instead of merely releasing the forearm so that it drops of its own weight, we can send it down with great speed through this short distance by a sudden contraction of the biceps muscle in the This requires a correspondupper-arm. ingly greater contraction of the hand and fingers. For still more power we can add body weight. As the stroke is being made, the body moves forward from the hips and adds its momentum to that of the forearm.

SELF-TEST QUESTIONS ON MR. SCHAUFFLER'S ARTICLE

- 1. Why is "weight playing" a theory of comparatively late development?
- 2. What type of muscular movement is required in weight playing?
- 3. Why is greater weight required for playing chords than for playing single
- 4. How may the upper arm be misused in weight playing?
- 5. Describe the "up-and-down" wrist

Scales at the First Lesson

By EDNA KALISCH

From two to six major scales may well octave only, and have the pupil play it The pupil should then call aloud the names of the tones, c, d, e, f, g. a, b, c as he ascends and c, b, a, g, f, e, d, c, as he descends.

Next, the position of his hands should be taught at the first lesson. The teacher should play the scale slowly, through one lower, so that nearly the entire keyboard will have been learned in the playing of these scales. A good position of the hands is best demonstrated and learned by way of scale playing, which is the foundation of all technic.



THE RECENT major releases that have engaged our attention present a veritable journey around the map, for they exploit composers from a half-dozen European countries as well as America. The selections include many fine compositions, both familiar and unfamiliar, skilfully and artistically recorded to be reproduced through the body of a modern phonograph in a manner to disarm the most captious

We begin our musical journey with an American composition—an exceptionally brilliant recording of George Gershwin's 'An American in Paris" performed by Nat Shilkret and the Victor Symphony on discs Nos. 35963 and 35964. This musical tale we found typical of the new symphonic jazz-bright, snappy and full of exuberance. Those who have enjoyed "The Rhapsody in Blue" will unquestionably find "An American in Paris" equally entertaining. In a medley of brilliant sound effects Gershwin gives us a clever impression of his first visit to Paris. It all starts with his initial stroll along the boulevards, where he discovers he is lonesome and blue—but somewhat amused at the French taxi horns. Passing a gay cafe he becomes interested in its music. Then a lady of leisure tries to interest him in a sentimental flirtation, but he passes her by. Thereafter he meets a friend from home and "things pick up." Just what happens after this becomes entirely conjectural, although there can be no doubt that the two thoroughly enjoy themselves.

From an American's music we travel to the colorful glow and fascination of a Spaniard's music of the new school, finding in Columbia's Masterwork Album No. 108 a splendidly interpreted and recorded concert suite from Manuel de Falla's ballet, "Love, the Magician." This music becomes a veritable joy, for de Falla's purpose is absolute whether it be in rhythmic vitality, harmonic invention or poetic romanticism. Unquestionably his creative genius represents the highest development of the new spirit in Spanish music. This ballet tells a story of two gypsy lovers who cannot "exchange the kiss of perfect love" because the spectre of an old love intervenes. By a clever ruse they are able to rid themselves of his evil influence, and all ends happily. The story, though interesting, is really unessential for the enjoyment of this colorful music.

Bohemia

 $G^{ ext{EOGRAPHICALLY}}$, it may not be a long journey to Bohemia, but what a different world was opened by Columbia's Album No. 107 which presented to our attention Smetana's piano Trio in G Minor, played by the Malkin Trio, a well-known concert group composed of three brothers! This Trio and the String Quartet in E Minor entitled From My Life are two musical poems of tender and intense beauty drawn from the very soul of one of Bohemia's greatest composers. The present work is a sincere elegiac expression of a father's grief. It was created as a memory to the composer's eldest daughter, Frederica, who died at five years of age after a sudden illness. Such music as this not alone repays intimacy but also study and therefore should prove a welcome addition to the slowly growing chamber music

From the music of Bohemia we pass over to the music of Germany chosen from several periods. On Odeon disc No. 5161 we discover a superb performance of the Overture to Weber's "Der Freishütz" conducted by Dr. Weissmann of the Berlin State Opera. As we listen to the music of this justly popular overture we remember that it was created nearly one hundred and ten years ago and realize anew the vitality and freshness of its concept. Victor Album Set C 3 introduced us to "An Hour of Schubert's Music" with the popular tenor John McCormack, as soloist, arranged and performed in a new and modern manner somewhat reminiscent of the movie-theater, After the Schubert venture we make a happy discovery through Columbia's Album Set No. 106 wherein we find a beautifully interpreted recording of Schumann's "Fourth Symphony" conducted by that admirable musician, Bruno Walter. Here is a timely and welcome addition for any music library-because recording has at last reached a state of perfection which permits it to do justice to Schumann's music. It will be recalled that much has been said about Schumann's inability to score well-but for all of that his symphonies have found a favor which most assuredly they deserve. After all, when we hear them interpreted by an orchestra and conductor of the right kind and well recorded as in the present case, then it would seem there was nothing really radically wrong with his instrumentation after

Achievement Following on Joy SCHUMANN'S "Fourth Symphony" was written, to quote a contemporary, "just after the crown had been put upon his joy by his marriage, which came, it will be remembered, after many tribulations.' The work as a whole is closely knit and intended to be played without a pause; for the thematic material heard in the opening measures is repeated in different moods in all four movements. There is a "chivalric quality" and a "fine nobility" in this work which commends it most favorably to every music-lover's attention. After Schumann we made another feli-

citous discovery on Columbia disc No. 1745D. Here were two of Brahms' songs sung by the Russian bass, Alexander Kipnis, in a manner thoroughly artistic and engaging. One song, Sapphische Odc, is seldom heard interpreted by a man although it surely gains in poetic beauty when sung by a voice as richly resonant as that of Kipnis. The other song Auf dem Kirchhofe likewise seems enhanced by Kipnis' interpretation.

From the music of Germany we come next to the music of Russia via Victor Album No. M48 which brought us the "Fourth Symphony" of one of the greatest musical humanists of all times, Tschaikovsky. This popular work is excellently interpreted by Leopold Stokowski and the Philadelphia Symphony. We believe that to the average music-lover the last three symphonies of Tschaikovsky need no introduction-so it is unnecessary to dwell at length upon the fervor and charm of this one. Unlike the "Fifth Symphony" or "Sixth Symphony," there is no pervading melancholy, no despair or desolation in the

(Continued on page 539)

Fashions in Fingering and Common Sense

By Gustav Ernest

HE TIME SEEMS to have come however, by sheer force of necessity, the cording to their author's wish, which is Changing Fingers on Repeated Notes when some of our notions on fingering should be overhauled. We have got too much in the way of making rigid rules of fingerings which originally were quite properly introduced for use in special cases. Or, we insist, with the avowed purpose of avoiding mistakes, on fingerings which are most likely to lead to mistakes.

Now there are two points to which I should like at this time to draw attention: the use of the thumb, and the way of executing repeated notes.

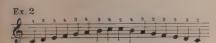
The Thumb

T WILL be known to most of our readers that for a long time the thumb was not counted as a finger at all, the forefinger having been at that time called the first and the little finger the fourth At the same time both the thumb and the little finger were but little used in playing. The fact is that, the keyboard being placed much higher than the seat of the player, the player's elbows were so much lower than his fingers that the latter could not but assume a perfectly straight position, which again made the use of the shorter thumb and little finger almost impossible. In Ammerbach's Organ and Instrumenten Tablatur (1571) the following fingering is given for the scale



This fingering, which to us seems to make rapid and smooth scale playing excessively difficult, remained in use till the days of the two great masters of the piano, Couperin (1668-1733) and Johann Sebastian Bach (1685-1750), both of whom permitted the employment of the thumb and little finger. This change had become necessary because in the meantime the position of the keyboard had been made more convenient and the instruments had been perfected to such a degree that they were capable of producing a bigger and more varied kind of tone. These improvements necessitated a different position of the finger, which, being now rounded, gained much in strength and flexibility Besides, since the tips of the thumb and little finger were now in line with those of the other fingers, the use of them was made comparatively easy.

Couperin now gives the following fingering for the scale, which the reader will easily perceive to be a curious mixture of old and new ideas. In it 1 indicates the



In time the thumb and little finger were allowed, by both Couperin and Bach, on the black keys also; though Bach used to advise his pupils to make use of this license only when no other fingering was to be found. His son, Philipp Emanuel, insisted even more strongly that the thumb should be used on black keys only when absolutely necessary. For a long time this rule was rigidly observed.

Among Schumann's writings there is an article on studies by Hummel, in which he (Schumann) in the disguise of Florestan apostrophizing his other self impersonated Eusebius, says that his remarks reminded him of the time when the pupil inevitably received a box on the ear if he dared to put the thumb on a black key. Gradually,

rule was relaxed.

The marvelous changes in pianoforte technic, which were brought about by the works of Chopin, Schumann and Liszt, and which were the result of a much more complicated and difficult style of writing, made it absolutely necessary to employ every makeshift which might help in mastering the new difficulties. That gave the thumb its chance; and, in fact, there are a plenty of passages in the works of the masters which would be almost impossible unless the thumb were employed on the black keys. Certainly the execution is made much easier by so doing.

Here are two cases in point: the first from the Scherzo in B-flat Minor by Chopin;



and the other from the Sonata, Op. 31, No. 2. of Beethoven.



However, because such employment of the thumb undoubtedly facilitates the execution of certain passages, to make it a special point of pianoforte study that the thumb shall be used with the same ease on black as on white keys seems to be utterly beside the mark. As useful as it is to practice the first study in Clementi's "Gradus ad Parnassum" with Tausig's fingering, which makes no difference whatever between the use of the thumb and of the other fingers; still it would seem just as wasteful of time and energy to study Beringer's otherwise very useful exercises ac-

that every exercise is to be practiced with the same fingering in all the keys.

Now the outcome of such study is frequently-as the writer has had occasion to observe-that the students begin to think it a great thing to introduce the thumb in passages which could be played as easily, or more so, without it. Even if von Bülow-in his preface to Cramer's studiesdemands of a virtuoso that he should be able to play Beethoven's F Minor Sonata (Appassionala), without preparation, as easily in the key of F-sharp minor as in the original F minor (the idea being that the same fingering should be used in both cases), one does not see that the gain would be in any way proportionate with the time spent on the preliminary work for the accomplishment of such a feat.

It is well to mention here another case of a somewhat similar nature. There are certain passages where it becomes necessary to pass the fifth under the fourth finger, as, for instance, in Chopin's A Minor Study or his Nocturne, Op. 15, No. 2.



But why should a similar fingering be used in Kullak's edition of this same com-



position, No. 2, where the third and second fingers could be put on the "A" and "A-flat" quite as well? If we remember that this one of Chopin's easiest pieces, and one which usually is given to quite young players, it becomes at once apparent how confusing it must be for one who is just beginning to grasp the rules of a natural fingering to be confronted suddenly with one which is anything but natural.

THE RULE, that if a certain note be

repeated a number of times a different finger should be used each time, is founded on the fact that, if this were not done, there would be danger of the finger not letting go of the key quickly enough each time, the outcome of which would be that the hammer would refuse to act and the even succession of notes would be broken. Of course, if the tempo is not too fast, a similar or even better effect might be produced by striking the key from the wrist, employing always the same finger. When, for instance, in the twentieth measure of the first movement of the Appassionata, and the ten measures which follow, von Bülow puts, throughout, the first and second fingers together on the E-flat, there can be no doubt that the passage gains much in dramatic force.

If, on the other hand, the repeated "E" in the twentieth measure of Mozart's Fantasia in D Minor is played with the fourth and third fingers alternately, as indicated in the Peters Edition, it is clear that the effect will not be anything so powerful as if the key were always struck from the wrist with the third finger, thus bringing Beethoven's famous "Thus raps fate at the door" to mind. We have here a case in which the observation of a rule is considered as of greater importance than the effect produced. But if, even when the tempo is fairly slow and the repeated notes are marked staccato, or separated by rests, a change of fingers is insisted upon, a wholly unnecessary difficulty is created. This is true for weaker players in particular, who, if the same finger is used all the time on the note, feel much surer of it.

If we look through the fingered editions of the works of the masters we come constantly across passages the execution of which is made unnecessarily difficult by trying to enforce the rule of changing fingers. Take these simple measures from Chopin's Polonaise, Op. 26, No. 1, in the Steingräber

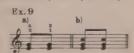


While the upper fingering offers no difficulty, considerable practice will be required before a firm hold is secured on the lower one. (It goes without saying that consideration is here given to the weaker players-the good ones would not look, anyhow, at the fingering in a simple passage like this.)

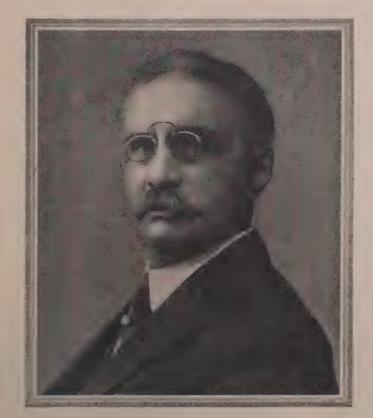
Of course, there will always be raised the objection that, with the upper fingering, there is always the danger of the repeated notes not being properly sounded. But is this danger any less where, four measures later, a change of fingers is



We are nowadays employing different fingers on repeated thirds and other similar combinations, too (Ex. 9a):



a practice against which nothing is to be said, except that, since repeated chords (Ex. 9b) must and can be played properly without change of fingers, the same



GUSTAV ERNEST

should be possible with thirds, too. In fact, if the wrists are properly raised and spontaneously act when required, as in the case here, it is quite possible.

Finally, a word about the fingering for the mordent, both ascending and descending. Since the days of Liszt, and, more particularly, of von Bülow, it has become the rule not to play its first and third notes with the same finger, but rather as here shown':



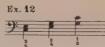
a rule which is generally adopted with such excellent results that there is nothing to be said against it; except, again, that equally good results may be gained without the change of fingers, by using such combinations as 343, 242, 232, and so on.

One of the greatest pianists of modern times, and one, moreover, who, in brilliancy, clearness and evenness of technic, has hardly ever been surpassed, Ferruccio Busoni, was a decided opponent of the system of changing fingers; and that not only in cases like the one just mentioned, but also in simple repeated notes, too. Moreover, he found a powerful ally in Eugen d'Al-

As already indicated, all depends upon the training the fingers have received. If they do their work properly, which means that the one always rises with automatic precision the moment the next one descends, the upper movement of the one and the downward movement of the other taking place simultaneously, there can be no difficulty in playing mordents and similar combinations without changing fingers. Just so, the following from the Impromptu, Op. 90, No. 4, of Schubert, can be executed, even in the fastest tempo, with the fingers indicated.



To call attention to one more case, there is no good reason why it should be necessary to use, in a simple combination like the following one:



the fingering provided by von Bülow. If the fingers do their work in the manner of the previous paragraph, the natural fingering, $\frac{4}{5}$ $\frac{2}{4}$ $\frac{1}{2}$ should answer quite as

In conclusion, it is trusted that the readers will catch the gist of this writing. Both the use of the thumbs on black keys and the changing of fingers on repeated notes have; no doubt, their advantages. However, these advantages should in the main consist in simplifying the execution from a technical point of view. But, to insist on them, even if by so doing we create unnecessary difficulties for the player, seems to be against the most ordinary principles of common sense.

The primary law, in all teaching and playing, should be that technic is a means to an end, the end being the rendering of the music in the most musical and most adequate manner. The way by which we reach this end with the comparatively greatest ease and certainty should always be the one selected, no matter whether it be according to the rules or not!

SELF-TEST QUESTIONS ON MR. ERNEST'S ARTICLE

- 1. With what composers did the thumb come into general use on the piano?
- 2. Which composers made it necessary to use the thumb on the black keys; and rehy reas this?
- 3. When should the thumb be used on the black keys?
- 4. What is the best rule to follow for
- all teaching and playing?

The Physically Weak Pupil

By ESTELLE WILLIAMS

Wrist movements, as requiring less physical strength, may well be engaged in by the physically weak pupil. Studies and pieces that contain ponderous chords and long octave passages demand too much force from the arms. Also pieces of great length are taxing. There should be instead pieces that are easy and attractive, for they, while keeping up good technic, also stimulate interest.

The lesson must never be too long. The pupil should be rested when she arrives and should depart unexhausted. The teacher should endeavor to make the lesson period an interesting one. She must be careful not to burden the pupil with too many technicalities and try also in every way to lend vigor and freshness to the hour.

If the teacher desires success with a pupil who is physically deficient she must investigate her home conditions. Short study periods, with exercise in the fresh air between times, are beneficial. There are certain finger gymnastics that are splendid for strengthening the fingers and developing the pupil's hand.

The study of music can in truth become a source of health, first, through supplying an incentive for accomplishment without physical fatigue, second, through insisting on complete relaxation of tense muscles and nerves, and third, through providing openings for the contemplation of the harmonious in nature. Extreme neurotic cases have been helped by music. How much more sanitive will its effects be on those whose only ills are bodily and who can therefore concentrate fully on the creation of beautiful sound!

Ingenuity on the part of the teacher can keep the pupil progressing as well as prevent her from becoming discouraged because she cannot do the work of the

Bogus Guners

By JUNE M. BALDWIN

By being familiar with the pupil's instruments as well as his own, the teacher can find one more way of checking up on the pupil's progress.

Although it is unnecessary that she actually choose the tuner to tune the piano, it would be worth while for her to know that the work is being done by one competent to do it, since there are many in-

competent tuners who prey on people with little or no knowledge of the piano. Many a third-rate tuner, after charging entirely too much, has left the piano in worse shape than before.

Incidentally, why should not teachers know the pianoforte mechanism? It is always interesting to students to know something of the instrument they study.

Musicians are a Healthy Lot

By L. Breitenmoser

THE idea that genius likes to dwell in an unsound mind and a weakly body is utterly fallacious, according to Dr. James F. Rogers, hygienist of the United States Bureau of Education, who has made a statistical study of the lives and health of several hundreds of them who lived between 1700 and 1900. He writes: "There is a common belief that great men are abnormal in both body and mind, but nothing is further from the fact. The great man, as a rule, is of superior physique and vigor; and the greater the man of genius he is, the more regard he has for the physical foundation upon which his work depends."

He cites assertions from the "Daily Science News Bulletin" (Washington):

"For every delicate Keats or Chopin or Stevenson there are many such robust specimens as Goethe, Browning and Rubinstein; and such physical giants as Handel, Bach, Brahms and Beethoven are first among the great musicians. Wagner stood on his head at sixty for sheer joy of showing off to his friends. The musician Brahms was never sick in his life and could sleep anywhere, anytime and any place he pleased.

"The old idea that performers on wind instruments are especially subject to tuberculosis is unfounded," Dr. Rogers says, "as well as the theory that these performers are liable to injure their lungs. average life for the trumpet and cornet players was sixty-nine and one-tenth years; and of all wind-instruments these two demand the greatest lung pressure.

"Clarinet, horn, bassoon, oboe and flute players are all comparatively long-lived, the clarinetist claiming most years and the others following in the order given. The group of players who develop the least pressure in the lungs are the lowest on the longevity scale of wind instrument players.

"The average length of life a century ago was only thirty-nine years as compared with about fifty-six years to-day. Therefore all musicians, whether they blew, scraped or pounded keys, lived to a comparatively ripe old age; for their average length of life was greater than that of the rest of the population." This should be an incentive to take up music.

While Dr. Rogers found no statistics for singers, he believes that these fall in a class with the wind instrument players and that the professional singer cannot devote himself to training for the season and then fall from grace between times. Singing is one of the most healthful of exercises.

Geaching the Alberti Bass By Stella Whitson-Holmes

PLAYING the Alberti bass, that familiar changing fingers on repeated notes? form of accompaniment so fa 5. What should be the primary law in the composer, Domenico Alberti: form of accompaniment so favored by

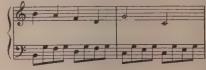


process both simple and fascinating to the musical child. On the other hand nothing is more difficult to the unmusical child. Unless he has a watchful and inventive-minded teacher, he may labor through it for months without its becoming an unconscious performance to him.

This difficulty is due mostly to the fact that the unmusical child does not possess the natural tendency to "pick out" chords. The harmonic structure of a piece must therefore be pointed out in every instance. If the Alberti bass appears, the child must be made to understand it consists of forms of the fundamental chords.

There is the case of the little fellow who found difficulty in playing the Alberti bass of Lawson's May Blossoms:





It could be seen at once that the notes in their relation to one another meant nothing to him, since he played each note as a separate musical thought instead of each group of four notes as a unit. However, being an intelligent child, he at once found analysis interesting and helpful. He saw immediately that each group of four eighth notes could be played together as a chord and was pleased to go through the first page combining each group of four into its proper chord formation. Striking the first four notes together he had a triad, a "one-three-five" chord, which, in the Alberti bass, was rendered, "one-five-three-five," or "first-last-middle-

To make certain that this idea had been driven home in shape to be remembered and applied in future instances the child was allowed to build some three-tone chords of his own and then divide them to make an Alberti bass.

Provided with such analysis a child finds the study of the Alberti bass fascinating and the execution of it comparatively easy.

"It is quite true that the more we know of the art the better we are able to analyze it, but knowing music does not make us more highly responsive to its influence. We are born with a certain sensitiveness to the rhythmical and harmonic effects of music, and we can cultivate this instinctive reaction to a high degree. Some of us are naturally more sensitive to rhythm and harmony than others, but practically all of us are greatly moved by rhythm, even though our ears may not be acutely attuned to pitch. The ear may be trained, however, and made to catch new beauties of sound. That is what getting a musical education does for us; it refines our taste and enables us to get more from the music that we hear."-WIL-LIAM WADE HINSHAW.

A Musical Pilgrimage to Haiti, the Island of Beauty, Mystery and Rhythm

By Clarence Cameron White

HEN ONE goes into a virgin field in search of folk music "one seems to go back to the very beginning of things, long before literature existed." Fortunate it is to find in this day a few primitive folk who have not departed from naturalness and who still hold fast to racial characteristics. A visit to the island of Haiti proves even more enlightening in this regard than the study of folk songs and dances of our own Negro folk in the American Southland. It was indeed with the keen anticipation of a "Musical Columbus" that the writer journeyed to Haiti, the island of beauty and mystery, in search of musical material to be found during a summer's sojourn.

Using the beautiful and quaint city of Port au Prince (the capital) as a point of departure one is surprised to find the inhabitants divided into two classes, the cultured French or Creole element of the cities who go to France for training and the peasant element of the country, not far removed from all the influences of their African ancestry.

Thus in order to get what is most desired one has to make many excursions into the interior across the beautiful mountains which give the island its name. Here one is immediately transplanted as if by a magic carpet into the most primitive African surroundings, a land of superstitions with voodoo festivals and mysteries which beggar description. Here one gets back to the very beginning of things and imbibes the feeling that it may be true after all that music is moving in a sort of circle. For here one finds at first hand snatches of melodies and rhythms quite akin to modern music

History that Slips from the Scene

BEFORE going further it may be well to record something of the historical background of this magic Isle. Blair Niles so beautifully expresses it in "Black Haiti" when she says: "The loveliness of Haiti is extraordinarily out of key with the cruel horror of its history. In the austere beauty of the Andes it is easy to visualize the Conquest, but in the soft loveliness of Haiti's hills and verdant valleys her history has a trick of slipping out of the scene."

When the average American hears of Haiti he may have to consult his world map. Then, having found the island in the Caribbean group, he is more than likely to forget that it is one of the two Negro Republics in the world with an area of ten thousand and two hundred square miles and a population of approximately two and a half millions.

It is safe to say that no country in the world, civilized or uncivilized, has had within the same space of time a more dramatic or more distressing history. On this beautiful island Columbus made his first landing in the new world in 1492. Prior to the final independence of the island in 1804 it was ruled over by both Spain and France. During this period there was the inauguration of the slave trade and many bloody uprisings of the Blacks which finally ended in their driving out the Europeans, establishing their own independence and giving to history the names of Toussaint L'Ouverture, Dessalines and Chris-

Since that time there has been such a long struggle of internal strife through revolutions that the native has never been able, in a large degree, to concentrate upon any of the liberal arts, especially musical art. But although the Haitian people as a whole may be lacking in the lyric element, they nevertheless do have a national music, namely, their simple "Festivals" which are mostly rhythmic.

When Birds Ceased Singing

ONE DOES find, however, "songs in memory of a departed one," that is, "wake songs," a few political songs, dance songs, work songs, a very few religious songs or chants, some children's songs, lullabies and the like; also love songs and some patriotic songs growing out of the revolutions. An interesting fact is that, although Haiti is a tropical country, one is surprised to find no singing birds there, due, perhaps, to the almost continual warfare covering so many years of the country's history.

One finds the folk music of Haiti close to its African origin even after centuries of absence from the "home-land." Devieux says, "When the Africa which sleeps in each one of us awakes, then it is that we remember the songs, the sad songs, of idolatrous Africa."

As a study of folk music must come from close association with the peasant no attempt is made here to describe the life, musically or otherwise, of the élite. However, in passing, it is of interest to record that in most of the large cities, especially in Port au Prince and Cape Haitian, one finds club houses of attractive architecture, pretty villas with beautiful gardens, good hotels with a Lospitable and delicious table, European in style but with tropical additions, and cultivated conversation in Parisain French. One also finds professional schools. But there is not a school of music in the entire land.

Haiti, although essentially made up of a

music loving people, has produced only three outstanding musicians, namely Justin Elie and Ludivic Lamothe, pianists and composers trained in the Paris Conservatoire, and Occide Jeanty, the very able leader of the fine Gendarme Band who is also a product of the Paris Conservatoire. However, the country has produced a surprising number of gifted poets and writers and several excellent architects. It is of interest to know that the present president of the country, M. Louis Borno, besides being a great statesman, is both a poet and musician, having written the words and music of the national hymn.

The Peasant of the Night

In HAITI there are two types of peasant, the peasant of the day and the peasant of the night, physically one and the same but mentally and emotionally two separate beings. The characteristically staid peasant by day sheds his dignity under the moon and sings and dances with abandon to the barbaric pulsing of the "tambour." The "tambour" or voodoo drum is played by staccato beats produced by the heel and fingers of the hands beating on taut goat skin. One of the favorite rhythms is as follows:



Lamothe, the Haitian musician, says: "If one wishes to study Haitian music even in a superficial manner, one must cast a glance over the popular songs which form the base of our music, the old Creole' airs which have been able to contribute to the formation of our melodies."

Speaking of instrumental music he says, "In Haiti there is no pierced reed capable of exercising any influence whatsoever even upon our popular melodies. Haiti possesses among its native instruments one having a single string. Although extremely primitive, this seems to have influenced

Haitian popular music. It is called the 'Maringioin' drum. It is a rectangular box about forty centimeters long and twelve centimeters wide, with its opening turned towards the ground. Upon the bottom of the box there is fastened a reed cut in the shape of the arc of a circle. It is kept in this position by the help of a string tied to a sounding board of wood or tin.

"By raising the string lightly with the left hand and picking it with the right hand it becomes tighter and a tone higher in pitch. If it is let down a little with the left hand, the tone becomes lower. By this method the virtuoso composes a rhapsody which approaches the descriptive effect desired and gives the illusion of the buzzing of a mosquito. It is as if one were hearing a rather ancient attempt at program music. Ofttimes a scale is produced which is one of the rare traces of the Indian who at an earlier period inhabited the island."

The only wind instrument found in Haiti is the warlike "Lambi" of the "Cacos," the mountain tribe of peasants.

The Haitian peasants assemble often in the country where they organize dances accompanied by singing. It is not unusual to meet as many as two hundred of these peasants taking part in a "wake" or a wedding feast. They often pass the entire night singing, and all the guests participate in the festivals either with songs or with their drums. One notices that the Haitians sing in unison and make no attempt at harmony. There are usually two or three drums or "tambours" of different dimensions which take the place of alto, tenor and bass parts. These drums are played by tireless drummers who "see visions and make music."

The absence of "harmony singing" is moreover surprising since the generally accepted opinion is that the Negro is endowed with "polyphonic" singing. How is it then that these descendants of Africans, unquestionably loving music in an extraordinary degree, have not a single harmonic manifestation of even two parts? It would be interesting to trace the influences which have brought about this condition.

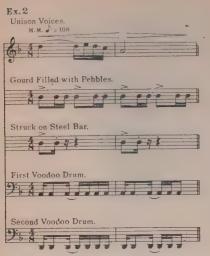
How Jazz Sprouted

AFTER A study of Haitian music one wonders if the cultivation of rhythm to the detriment of harmony is not the Haitian's idea of musical progress. One Haitian gentleman remarked to the writer that this rather disorganized element in rhythms is born of the Haitian custom which allows one in an assembly to do what pleases him without bothering about his neighbor. We wonder if this after all was not the birth of "jazz" as we first knew it here in America.

Unquestionably the most outstanding element in Haitian music is rhythm. One is-positively shocked to find incorporated in one dance the rhythm of the "tango," the rhythm of the so-called "Charleston" and a wild African syncopation which beggars description. In the same composition far above the din of all comes the piercing "Chant" of a tune closely akin to one we have associated with the streets of Cairo.



CLARENCE CAMERON WHITE AT THE STATUE OF TOUSSAINT L'OUVERTURE AT PORT-AU-PRINCE, HAITI



Many of the songs of Haiti have African words whose significance has been lost in the passing generations. If a traveller using American methods visits a peasant

church service in search of beautiful singing of melodies akin to our "spirituals" he is doomed to disappointment, for he hears only the unison singing of the Catholic or Episcopal church service in thin, reedy and decidedly unmusical voices. So it is that he must get this material on the coffee and sugar plantations or among the road workers. When one considers that over seven hundred and fifty miles of highway have been built since the American Occupation one can readily see that many native workers assembled thus would cultivate this kind of "work singing" just as their American cousins are wont to do in the road gangs of our southern states.

Practically no published folk music is obtainable in the island. One finds upon investigation less than a dozen and most of these are meringues (national folk dances). Only in the Dominican half of the island quite recently a native musician, Julio Arzeno, has compiled a number of folk songs and dances, Spanish in character. In Haiti proper, nothing of this kind has been attempted.

Music in the Cities

I N THE CITIES one finds a decided effort to cultivate European music. The splendid "Gendarme Band," made up of nearly one hundred native musicians and conducted by a trained native, gives concerts every Sunday and Thursday evening in the Champ de Mars. These are largely attended by all classes in much the same manner as are the American Band Concerts in Central Park, New York. Their programs are excellently played and are made up of standard compositions. One hears really fine interpretations of Beethoven, Schubert, Strauss, in fact many arrangements of classical music together with the latest popular music from both Europe and America. It is a fact worth recording that these concerts which have for many years been an important phase of Haitian mass culture are still encouraged and fostered by the American Occupation.

Even though the Sans Souci Palace of King Christophe at one time reverberated with French minuets and the like.

Haiti of today, so far as the masses are concerned, clings to the folk songs and dances of the "tambour" and the "Meringue." In recent years a score of books on Haiti have been written yet there still remains to be penned the complete story of this island of mystery, superstition and beauty. The writer ventures to say that nowhere else in all the world can one find such simple dignity and graceful body movements in both walking and dancing as among the Haitian peasants.

SELF-TEST QUESTIONS ON MR. WHITE'S ARTICLE

- 1. Give, briefly, the history of the Haitian Republic.
- 2. What two Haitian composers have risen to distinction?
- 3. In what way may one account for the absence of birds in Haiti?
- 4. How is pitch regulated on the Mar-
- 5. Why are the drums indispensable to the Haitian "band"?

Musicians of the Month

By Aletha M. Bonner

JULY

"The Etude" resumes, by special request, after many years, the following calendar of birth months of musicians. This will hereafter prove to be a monthly feature in our journal.

1-John Barnett (1) b. Bedford, England, 1802; d. Cheltenham, April 17, 1890. Called "the father of English opera." Many successes in this field, as well as in Musical Farce.

2—CHRISTOPH W. VON RITTER GLUCK, b. Weidenwang, Germany, 1714; d. Vienna, November 15, 1787. His place is among the masters of dramatic composition. A reformer in opera.

3—RAFAEL JOSEFFY (yo-sef-fy), b. Hunfalu, Hungary, 1852; d. New York City, June 25, 1915. Pianist and teacher, with important methods and piano pieces to his credit.

4—Stephen Collins Foster, b. Pitts-burgh, Pennsylvania, 1826; d. New York City, January 13, 1864. One of the foremost composers of American folk-music. Creator, words and music, of such much-loved songs as Old Folks at Home, My Old Kentucky Home

5-Jan Kubelík (koo'bel-ik), b. near Prague, Austria, 1880. Bohemian violin virtuoso of world renown. A master of his art. Also a composer of violin music.

6-CARL ENGEL, b. Thiedenwiese, Germany, 1818; d. London, England, November 17, 1882. Organist and music writer with much excellent music literature to his credit as composer.

7-Gustav Mahler, b. Kalischt, Bohemia, 1860; d. Vienna, Austria, May 18, 1911. A symphonic composer and conductor who did much to broaden the symphonic form and raise its standard.

8-Percy Aldridge Grainger, b. Brighton, Australia, 1882; has made his home in the United States since 1915. One of the outstanding virtuosos of the piano. In composition his works feature many instrumental arrangements of folk-songs.

9—Constantin Sternberg, b. St. Petersburg, Russia, 1852; d. Philadelphia, 17-March 31, 1924. Pianist and composer of chamber music, piano pieces. Also a musical author.

10-Henri Wieniawski skee), b. Lublin, Poland, 1835; d. Moscow, Russia, March 31, 1880. Noted violinist and composer, largely for violin and orchestra.

11—Liza Lehmann, b. London, England, 1862; d. there, September 19, 1918. Distinguished concert singer (soprano), also wrote many choral works. The song-cycle In A Persian Garden is one of her best-known compositions.

-KARL EDMUND R. ALBERTI, b. Danzig, Germany, 1801; d. Berlin, 1874. Theologian and musician. He wrote many books relating to the art and science of music and biographic sketches.

Kansas, 1876. Eminent music pedagogue in state universities, organist and composer. His songs are his best recognized works.

-Jacob Stainer (sti'ner), b. At Austria, 1621; d. there, 1683. first and greatest of German violin makers. Genuine Stainer violins are highly valued.

15-Heinrich Esser, b. Mannheim, Germany, 1818; d. Salzburg, Austria, June 3, 1872. Conductor and composer whose numerous songs, some forty books, are the best known among writings in all forms.

-Eugène Ysaye (ee-zah'ee), b. Liege, Belgium, 1858, Violinist of world

fame. Many successful tours. Conductor of an American orchestra 1918-22; returned later to live in Belgium.

- IGNACE LEYBAC (li-bakh), b. Gamb-sheim, Alsace, 1817; d. Toulouse, France, May 23, 1891. Prominent French pianist and the composer of more than two hundred piano pieces of quality.

-Antoine François Marmontel, b. Clermont-Ferrand, France, 1816; d. Paris, January 17, 1898. Composer and teacher of piano with many fa-

mous pupils.

-Lambert Joseph Massart (mas-sar'), b. Liège, Belgium, 1811; d. Paris, France, February 13, 1892. Prominent violinist of his day, and a teacher of the instrument, with distinguished pupils.

20-Ernest Hutcheson, b. Melbourne, Australia, 1871; settled in New York City in 1914. Concert pianist, artistteacher and composer in large forms.

Frederic Fleming Beale, b. Troy, 21-Victor Schoelcher (shel'shar), b. Paris, France, 1804; d. there, December 24, 1893. Piano performer, collector of musical instruments and writer. The biographer of Handel.

22—Count Geza Zichy (zitche), b. Sztára, Hungary, 1849; d. Budapest, January 15, 1924. In hunting accident lost his right arm but became a lefthanded pianist of prestige.

-Arthur Bird, b. Cambridge, Massachusetts, 1856; settled in Germany in 1887 and died at Berlin, December, 1923. Organist and composer in 31-Jean Robert Planquette (plahnlarge and small forms. Many piano

ADOLPHE CHARLES ADAM, b. Paris, France, 1803; d. there, May 3, 1856.

A famous composer of Opera Comique, also ballet music of pleasing style and

-AGOSTINO STEFFANI (stef-fah'nee), b. Castelfranco, Venetia, 1654; d. Frankfort-on-Main, Germany, February 12, 1728. An early composer of great originality, and a prolific producer in diverse forms with many operas.

26-John Field, b. Dublin, Ireland, 1782; d. Moscow, Russia, January 11, 1837. A great revolutionist of music. Creator of the Nocturne and a composer in other forms.

27-VLADIMIR DE PACHMANN (de pahk'man), b. Odessa, Russia, 1848. One of the most distinguished of piano virtuosos, whose playing has won world-wide fame and favor.

GIUDITTA GRISI (gree'zee), b. Milan, Italy, 1805; d. Cremona, May 1, 1840. Famous mezzo-soprano singer. GIULIA GRISI, b. Milan, 1811; d. Berlin, Germany, November 29, 1869 Dramatic soprano. Sisters of musical

-Enrique Granados (gra-nah'dos), b. Lérida, Spain, 1867; d. Steamer Sussex in English Channel during World War, March 24, 1916. A composer of chamber music, piano pieces, opera, and other forms that attest worthily to his creative force.

-Anton S. Arensky (ah-ren'shkee), b. Novgorod, Russia, 1862; d. Tarioki, Finland, February 26, 1906. Pianist and a composer largely of orchestral and opera works.

kett), b. Paris, France, 1848; d. there, January 28, 1903. Writer of concert music and opera. A general favorite being *Chimes of Normandy*.

Glorious July, the month of rich fruiting, of bursting opportunity! Students, who avail themselves of the summer months, are finding that their accomplishments are far more gratifying than those who habitually cut down their working months, year after year. The great master composer and the great master interpreter are oblivious to weather conditions. Only the very puny person goes about exclaiming, "What fearful weather!"

VISUAL HISTORY SERIES: No.1 THIRTY GREAT SYMPHONISTS



Charts tell a story in the swiftest possible manner. Big business, long ago recognizing this fact, has made constant use of them in matters relating to publicity. Pedagogy also has employed them with immense success. In the study of the appreciation of music, however, few instances of their use occur. Here is the first of a series of "Visual History" charts. It portrays the comparative life-spans of thirty of the greatest composers of symphonics, symphonic poems, and symphonic suites. It will make definite for the student the interrelation in time of these masters; and the eye-impression gained from a careful study of it will inevitably and permanently transfer itself to the mind. For review purposes at the end of a semester such a chart is especially serviceable.



FRANZ JOSEF HAYDN

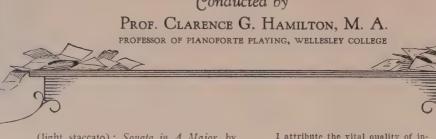
IGOR STRAVINSKY

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The Teachers' Round Table

Conducted by



An Ambitious Student

An Ambitious Student

I have studied piano for five years, and am now eighteen. I am intensely fond of music, and it is my dream to become a professional.

I am studying under an excellent reacher and can play with ease such compositions as Liszt's Seventh Rhápsody and Schumann's Novelette in E. I tbink that I play them with understanding and musicianship.

My technic seems to be ahead of my classical work. I am doing Clementi's Gradus ad Parnassum, Bach's Two-part Inventions and Haydn's Sonatas. Is it necessary for me to be held back in these, if my technic is up to the standard? I believe myself capable of Mozart or Beethoven or the Well-Temperce Clarichord. Do you think that I am far enough advanced, considering the time that I have studied?

Please give me a list of Concertos that would not be too difficult.—

M. F. E.

If, as you say, you have a good teacher, you should trust implicitly to his judgment in these matters. Remember that it is not merely the quantity of notes that you can play in a given time or the complexity of the music that you study but rather the perfection of detail and interpretation that mark you as a finished player. To play Haydn well requires much more musical finesse than to scamper over the splashy concert pieces of Liszt. Hence you cannot spend too much time over Clementi and the simpler Bach and Haydn, if you wish to be thoroughly grounded in piano technic and in the subtler phases of musical expression.

Fifth Grade Music

1. I am entering the fifth grade and have been obliged to work much of the time without a teacher. Please advise me as to proper materials. Am using at present the full set of Mason's Touch and Technic and Bach's Tuc-purt Inventions. The rest of the time I spend on the simpler classics, of which I have covered so far Au matin and Second Mazurka by Godard, Mendelssohn's Spring Nong and a few others. Will these give a balanced training? Being no longer young, I am obliged to curtail technical work as far as is consistent with thoroughness.

2. I often hear Lange's Flower Song played as follows:



Is there any authority for this? Am I wrong in insisting that the triplets be played on the first and fourth beats of the measure?

3. Should a piano performer be called a pian-ist (î as in police, I as in hit)?

4. How is Richard Wagner's name pronounced? My dictionary gives no marking, whence I infer that it should be pronounced Wägner,—Mrs. W. F. U.

1. There are plenty of excellent pieces which have all the technical value of studies and are at the same time of 'much greater worth. As examples of these in the fifth grade, I suggest: Arabesque in G, by Debussy (with rapid mordent figures); Air de Ballet, Op. 36, No. 5, by Moszkowski (fluency in modern virtuoso tricks); Fantasie, Op. 16, No. 2, by Mendelssohn

(light staccato); Sonata in A Major, by Mozart (with all kinds of graceful em-

The materials which you mention are of standard usefulness.

2. The example you cite furnishes one of many instances of rhythmic distortion practiced by careless players. Of course, the bass part should be played as written and as you suggest:



The Standard dictionary gives both pi-án-ist and pi-an-ist, with a preference for the first. Personally, I much prefer the accent on the second syllable.

4. In the German language, w has the sound of our v; hence the composer's name is Vag'-ner (a as in far).

Teaching in a New Locality

REFERRING to the article headed A Prospective Teacher, in the January Round Table, one who has been "through the mill" sends the following account of her own experiences. Incidentally, she touches on other important matters, such as the value of piano work to school children and the stimulus afforded young pupils in singing while they are practicing

Perhaps this experience of mine may encourage some who are beset with the problem of settling, professionally, in a new locality.

Handicapped by impaired energies and consequent timidity, insufficient financial margin to afford social activities or a "studio" and with only one acquaintance in a city of 150,000, I spent the first six months thinking that my teaching days were over.

only one acquaintance in a city of 150,000, I spent the first six months thinking that my teaching days were over.

The beginning of the new year brought me a friendly neighbor whose busband was anxious for her to improve her naturally beautiful voice and practice plano. She came to me daily for a half hour.

A "want ad" in the paper resulted in my introduction to a woman who was assembling a group of musicians for a local entertainment; in this group I heard a lovely voice. Its owner was a young girl who was desirous of studying piano under supervision. She came to me daily for six months, and, through her recommendation, a mother and two daughters came to me twice a week during the summer.

By this time a small neighborhood reputation showed signs of life; and when the acquaintance above named (a home town friend) sent me her daughter to study piano, a next-door neighbor consented to lend me her two little girls for demonstration. After a month, the mother expressed ber satisfaction by recommending me so effectively to her acquaintances that a dozen little girls within a radius of three blocks were added to my list. I visited their district school, and was asked to talk about music and assist in the children's programs. I cultivated the acquaintance of teachers who needed a planist quite often in their entertainments, besides identifying myself with their Teachers' Association.

My second year is now partly gone, and I still retain the same group of beginners augmented by as many more as I can handle during the school year; I play for a girls' chorns of thirty-five voices; and I have not gone out of the district of my beginnings except in one instance.

I attribute the vital quality of interest manifested among these children to the correlation of their plano study with their school music. since by "hooking up" their private music study with their school work they are able to get better grades in the latter. Supplementing early vocal training with plano practice accomplishes this.

A plano lesson may be made twice as interesting by singing an exercise; a little voice off pirch may be trained gradually to sing in tune while little fingers are busy with the charming things written for beginners, and the imagination is fired by the stories told by Mae Erb, Theodora Dutton, Spaulding, Mathilde Bilbro, Mana Zucca and others.

It is never too late to take up a new branch of music, as I am convinced since winning a college certificate and teaching school music after crossing the "dead line" of fifty years young. Years of plano study and intermittent vocal training gave the foundation necessary to do this but concentration on the main requirement would do wonders for any plano teacher who wishes to enlarge his usefulness or capacity for enjoyment.—Isabel Wister.

The writer of the above illustrates two principles: that no one can expect to get pupils unless he makes his wants and his ability known; and that plenty of courage and perseverance can surmount apparently impossible barriers.

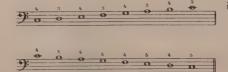
A Defective Hand

Among my piano pupils there is one who had an accident while hunting in the woods, when a bullet from his gun went through his left hand. The doctor had to cut off bis thumb and second finger, so that he has but eight fingers left.

How can he continue his piano lessons? It seems to me that he can learn just the same, playing left-handed pieces with both hands. Do you know of some special course of studies which would cover the scales and finger exercises? And can you suggest some ensy pieces in the first two grades? His first grade is almost finished.—J. A. G.

While the pupil is seriously handicapped for piano playing, by adroit management he ought to develop considerable skill.

During the sixteenth and early seventeenth centuries the use of the thumb was taboo in clavier playing, so that it was kept hanging down in front of the keyboard; hence but eight fingers were employed. Scales were played with only two fingers of each hand, and these fingers were lapped over one another to complete the upward or downward succession of notes-the fifth and fourth ascending, and the third and second descending. Why not let him play scales with his left hand in a similar manner? The scale of C, for instance, may be managed as follows:



Early clavier music is best adapted to him, since much of it has but one part at a time in the left hand. In this class belongs Daquin's Le Coucou, Couperin's The Little Windmills and many simple pieces by Bach such as his Little Preludes. Modern pieces you will have to adapt taking care to retain the bass notes and the most important of the other chord tones. In the second grade are Dance in

THIS DEPARTMENT IS DE-SIGNED TO HELP THE TEACHER UPON QUESTIONS
PENTAINING TO "HOW TO
TEACH," "WHAT TO
TEACH," ETC., AND NOT
TECHNICAL PROBLEMS PERTAINING TO MUSICAL THEORY, HISTORY, ETC., ALL OF WHICH PROPERLY BE LONG TO THE "QUESTIONS AND ANSWERS DEPARTMENT." FULL NAME AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

the Village, by Kern, and March of the Mummers, by Berwald. In the third grade are Sonatine, Op. 114, No. 1, by Lange. and Night Patrol, by Poldini. For studies Twelve Piano Etudes by Bilbro ought to fit his needs.

Older Beginners

For older beginners is it advisable to use only a beginner's book, such as Presser's Book I, or is it better to accompany this book, after the first few lessons, with a book of finger studies? If so, what book do you recommend?—C. R. W.

Book for Older Beginners, by John M. Williams, is a good one for the older children. For adults, you might use Adult Beginner's Book, by Caroline L. Norcross, To either of these you may add scales and other finger exercises which you write out for the pupil as required, or you could add Technic for Beginners, by Anna P. Fisher, or The Little Pishna (Presser Collection, No. 83).

Slurs and Accidentals

1. How would you play the following? Should both notes be stactato or just the last to break the slur?



2. If a sharp is placed before a note in the treble clef, does this accidental affect the same note in the bass clef of the same measure?—C. W.

1. The second way is correct. Let the wrist fall slightly as the first note is played. Make the least possible break between the two notes and play the second note staccato, with rising wrist.

2. An accidental affects only the line or

space on which it is placed; hence the answer to your query is, No. Even when notes of the same letter-name but of different pitches occur on the same staff the second is not affected by an accidental before the first. Thus, in this instance:



the second F should be played natural.

I always teach pupils to think of an accidental as a beam of light which shines horizontally to the right along the line or space until quenched by an intervening measure-bar or a contradictory accidental. Each note which comes within this beam is affected by it-and no others.

Two Galented Pupils

1. A plano pupil, nine years old and unusually talented, has been studying for a year, three months of which she has been with me. I have given her the sharp major scales with the chords and am starting her on arpeggios. She has a fine plano hand and plays chords and octaves without difficulty. She is nearly half way through Presser's Book II and has had several simple pieces which she has learned quickly. I am giving her Beethoven's Minuet in G now. I do not want to make the mistake of giving her music which is much too difficult for the average pupil of her age. She has the mentality to grasp things quick-(Continued on bage 539)

(Continued on page 539)



WHILE CONCERT bands have made a practice of featuring wind in-strument soloists, players of these instruments have been almost totally ignored as soloists by the symphony orchestras. And the bands have favored the cornet, trombone, piccolo and saxophone almost to the exclusion of the flute, oboe, bassoon and clarinet.

At the symphony concerts one hears a succession of piano, violin, 'cello and vocal soloists. Why do the symphony conductors persistently ignore the artists who play the wind instruments in their organizations? Do they all assume the attitude recently ex pressed by a string player who remarked, with reference to the premier oboe of one of our leading symphonic orchestras, "Yes, he is a most remarkable musician-for a wind instrument player."

It may be that the string section constitutes the "backbone" of the orchestra, but if the wind section is removed the orchestra is robbed of the most beautiful gar-ments with which the "body" is clothed. Why are not some of these wind instruments worthy of recognition, then, as solo

Recently Mr. F. Mueller, a member of the Chicago Symphony Orchestra, played his own concerto for oboe and orchestra with that organization at one of its "popnlar" concerts. A very elaborate composition in three movements, this was so well liked by the large audience that the composer-soloist was recalled about a dozen times. Mr. Mueller displayed a high degree of artistry in his performance and proved himself worthy of an appearance on a regular symphony program.

Quite recently was given at Steinway Hall, New York, by Mr. Angelo Del Busto, a bassoon recital which was mentioned in the musical press as being "one of the most interesting and unique events of the fast waning musical season." The comment fur-ther states, "The unusual concert attracted a large audience which quite evidently found the widely varied program of intense interest." The program included a concerto for bassoon by Mozart, a modern number by Pierné and numbers by Samuel Gardner, Karl Kraeuter and others.

What a treat it would have been to have heard that inimitable master, Joseph Schreurs, play a clarinet solo with the Chicago Symphony Orchestra! To many of us this would have afforded greater pleasure than hearing a violin virtuoso. tainly as much virtuosity and artistry were displayed by him in the performance of a cadenza in a Liszt rhapsody as is ordinarily exhibited by any of the soloists usually heard in the general repertoire of vioin concertos. He was the outstanding clarinetist of the country, yet he seemingly was never afforded the opportunity of appearing as soloist with the orchestra. One cannot but suspect that during his time many esser musicians did appear as soloists with the organization.

Awakening Appreciation

A VERY HOPEFUL indication it is that American composers are beginthat American composers are begin-ting to recognize the possibilities of the wind instruments as solo instruments and are beginning to write for them. Due to the fact that the cornet has been featured so extensively by bands, a very extensive literature of considerable merit has been produced for that instrument.

Many graduates of the Paris Conservaforce and the Brussels Conservatoire have been required to write solo or ensemble DEPARTMENT OF

BANDS AND ORCHESTRAS

Conducted Monthly By VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

The Neglected Wind Instruments By VICTOR J. GRABEL

in consequence of which there is a rather extensive literature of this type existing in France and Belgium. Their schools have given more attention also, to the teaching of these instruments, particularly the woodwinds, and these countries have produced some of the finest players of flute, oboe and clarinet.

America has produced some of the very best performers on brass instruments and no longer finds it necessary to import players of woodwind for its symphony orchestras. Herbert Clarke and Arthur Pryor have probably never been equalled upon their respective instruments, and many of the first chairs in the clarinet, flute, bassoon and horn sections of our major symphony orchestras are now occupied by young Americans who received their entire training in this country.

Directors of school bands and orchestras particularly need to acquaint themselves more fully with these instruments so that

numbers for the various wind instruments they may teach them competently and thus assure themselves of a sufficient number of capable players for their organizations. When properly introduced, plenty of candidates can be found who will be glad to undertake the mastery of them.

> With a view to encourage and foster a more widespread knowledge and appreciation it is planned to present in this department a series of authoritative discussions treating of the technical aspects of the clarinet, oboe, flute, bassoon, English horn and other of the wind instruments. These articles will be prepared by prominent players of these instruments-men who are recognized authorities.

> In connection, a list of meritorious compositions will be presented for each of these instruments, and it will be our purpose to present each discussion in a concise and helpful manner so as to stimulate a greater interest upon the part of teachers and

Conducting—or Time Beating? By KARL W. GEHRKENS

the Editor has observed at the various music contests that he has attended is the large amount of poor conducting done by the leaders of the various contesting organizations. Over and over again it has been perfectly clear that of two competing organizations, one was doing better because its director knew how to conduct and the other one was falling behind because it was being poorly conducted.

We are not referring to any fixed method of beating time, which is correct—it being assumed that all other methods are wrong. Every conductor has-to a very large extent at least-his own method. Yet there is such a thing as a technic of conducting; and a poor conductor is one who does not have the proper technic to enable him to get the very utmost of musical response from his chorus or orchestra. Such technic can be acquired in the same way that any other type of technic is learned, namely, by intelli- greater skill as a conductor.

NE of the most striking things that gent, persistent and well-regulated practice.

How absurd it would be to try to play violin or piano without having practiced many hours under the direction of an expert! And yet most directors or ensemble organizations never have spent any time in baton practice and never have been coached or criticized by an expert conductor.

A half hour, two or three times a week, spent in the practice of conducting with a musical score before one, a mirror nearby, and a phonograph to play the music some of the time by way of variety this would have significant results in the increased effectiveness of the singing done by chorus and orchestra. Conducting is an art. It can be learned only by dint of many hours of intelligent practice. It is hoped that the fine articles on conducting that appear in the present issue will stimulate many of our readers to a greatly increased realization of the conductor's responsibility and will inspire many a director with new enthusiasm for acquiring

"Select the difficulties of a composition and try to find the kernel of the problem, which may be only two or three notes. On each one the hand must be in the most comfortable and secure position possible. Although the motion connecting two very dissimilar hand positions may seem exaggerated, it will be found that, as speed grows, the transition will become less noticeable, although the security which it brings will not be lost. It is best to play everything legato at first, getting the impression of the passages deeply en graved in the mind. After this has been achieved, it will be found of value to play legato passages with a staccato touch, soft parts loudly and vice versa.

ALEXANDER RAAB,



The Kettle-Drums By Grace Overmeyer

(The author owes acknowledgments to Karl Glassman, of the New York Symphony Society; Albert Ritter, of the Boston Symphony Orchestra; Maurice Van Praag, of the New York Philharmonic, and Benjamin Sachs, of the Friese School of Timpani and Percussion.)

A T AN ORCHESTRAL concert in tle-drummer was signally honored. Following a performance of Richard Strauss's "Burlesque" for piano and orchestra (with the timpani almost contending for second solo parts) the surprised player of the musical caldrons was hauled out of his conspicuous obscurity at the back of the stage to share the applause with the piano soloist.

Though the Strauss "Burlesque" (composed in 1885) had been performed many times in American concert-halls, this recognition of the man behind the drums had had few, if any, precedents, and served to suggest in a striking manner the increasing prominence of the kettle-drums as members of the orchestral family. Ever since the modern orchestra began, indeed, the once crude and humble kettle-drums have steadily evolved to keep pace with the growing complexity of music, and to-day one finds many composers assigning them melody parts in the score.

The kettle-drums are, first of all, actual musical instruments, capable within their compass of speaking distinct tones as clearly as any other instruments. Though possessing great tonal power, they are not essentially loud in effect, but are capable of delicate shadings and pianissimos. Their tuning, wholly dependent upon the ear of the player, must often be accomplished under the most distracting circumstances, while the rest of the orchestra is playing.

To the concert-goer who likes to chain the harmony together by listening particularly to the deep-toned instruments at the back of the orchestral stage, it may sometimes seem that the kettle-drums have a tonal affinity with the double-bass. But this is not really so. For far from being in the double-bass register, the kettledrums are in the same tonal register as the violincello, and even the 'cello can go an octave lower than the lowest note of the timpani. The tonal range of the four drums used in the average score may be defined for convenience as extending from the first E flat below to the first B flat above middle C—the largest drums naturally emitting the lowest tones. . . .

To meet the exigencies of modern composition, which, even so long ago as the middle of the Nineteenth Century, had not only increased the prominence of the kettle-drums, but also given them much more difficult work to do, mechanical drums came into being. These, the invention of a German kettle-drummer, Ernst Pfundt (who is known to have published a timpani method in 1849) differ from the ordinary kettle-drums in being equipped with pedals whereby the pitch can be changed more quickly than with the tuning screws. Despite some opposition on the part of musical purists, who believed the mechanical drums deficient in purity of tone, these long since achieved a place in

(Continued on page 535)



School Music Department

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



NCOMPLETE instrumentation is one of the problems which confronts nearly every music supervisor who has charge of a school orchestra. Few indeed are the school orchestras with complete symphonic instrumentation, though fortunately the number is increasing rapidly. The leader must do his best with the school orchestra as he finds it, gradually building up the personnel to fuller proportions. If he should wait until a well balanced group of instrumentalists were available, few school orchestras would be started. The present article deals with some of the difficulties inherent in this situation and endeavors to offer a few helpful suggestions with respect to substitutions for missing instruments.

Second Violins

NEARLY always the violinists who play acceptably expect to be assigned to the first violin part. As a result the second violin section is often so weak that it is ineffective, a condition which is intolerable in playing well arranged music. Many leaders seek to cover this defect by selecting compositions in which the second violin part is merely "after beat" material and by securing a good pianist who plays loudly enough to cover the ineffective playing of the second violins. Under these conditions the latter play as best they can, the leader giving them comparatively little attention. Needless to say, this is not a desirable plan not only because artistic results are impossible but also because the second violins will improve very slowly under such treatment.

Sometimes a plan of rotating competent violinists is tried, by which one or two will play the second part for a certain period of time and then change places with some of the first violinists. This plan will serve the musical purposes and also make clear that the second violin part is a respectable member of the ensemble and must be well played if the general effect is to be satisfactory. It is never advisable to mass all the good second violinists on the forward stands. By placing one good performer at each stand the weaker performers are helped to grow

Violas

THE PROBLEM of obtaining capable players is as trying in the viola section as in that of the second violins—perhaps more so. There is one advantage, however, in that most players (and their teachers also) recognize the value to every violinist of familiarity with the viola. The wider finger stretch is helpful technically, and reading readily from the alto clef is an advantage to every musician. The most helpful plan is to assign regularly one or more of the very best violinists of the orchestra to the viola section, letting it be understood that this experience is essential to sound musicianship and also of primary importance to the welfare of the orchestra. The leader must select music which recognizes the importance of the viola, so that the part for that instrument shall be interesting and worth while.

Much music has been arranged for

Substitutions for Orchestral Instruments

By OSBOURNE McCONATHY

terial is sometimes a helpful expedient, it does little towards developing viola players, towards bringing young performers to an appreciation of the value of the viola in the ensemble and towards actually supplying the essential tone quality of that instrument in the orchestra. Even at that it is preferable to the practice of letting the piano supply the missing viola notesas is all too commonly done.

Cello

USUALLY in an orchestra of any size there will be one or more cellos, though often the performers are not sufficiently advanced to play the important solos written for that instrument. The beautiful solo in the Overture to "Poet and Peasant," for example, is by no means easy to play. Such a solo will usually be 'cued" in one of the other parts, often in the first violin part in unison or an octave higher. Sometimes the clarinet part will be "cued" with cello "leads," as the low tones of the clarinet have a beautiful and rich effect. Where the orchestra parts are not so given, the leader must decide which of the other instruments can best be spared to play the cello melody.

The trombone is sometimes assigned to substitute for the cello, a practicable plan when the character of the melody is suitable for performance on the trombone. Another frequent substitute for the cello is the baritone saxophone, a substitution rendered easy by the fact that the cello part on the bass staff can be played by the E-flat baritone saxophone without trans-

Double Bass

SO UNWIELDY an instrument is the double bass that students often hesitate to study it because they dislike the thought of taking it about with them. This objection is met by keeping the double basses at the school building and scheduling the students' practice time during their study periods. Whenever the orchestra plays outside the school building these instruments should be carted to and from concert halls. Of course these suggestions are made on the assumption that the double basses are bought and owned by the school, which is about the only way in which they can be made available for the school orchestra.

The best talent to train as double bass players can usually be recruited from the pianists of the school, students who are musical and know how to read notes but who have not studied an orchestral instrument. Girls make excellent performers on this instrument, being quick to learn, interested and reliable. Likewise, school and amateur orchestras in which the viola part is duplicated in a part for for a musical girl, as it gives her a conthe muted cornet.

a third violin. While the use of this ma- sciousness of the bass part as the foundation of the harmonic structure of music, a conception difficult to attain in any other

Where no double bass is available, the piano is usually the most practicable substitute. Sometimes the cellos are divided, the less advanced performers taking the bass part, an excellent means of giving them orchestral experience. The tuba may be assigned to play the bass part, though the tone is apt to be heavy for a small orchestra as well as ill adapted to blending with the stringed instruments. The trombone, too, can supply the notes, though the tone is not ideal for such substitution.

Flute

OCCASIONALLY an important theme is given to the flute, and when this instrument is absent the melody must be assigned elsewhere. When not too high or too florid it may be taken by the clarinet Often, however, the clarinet is occupied with an important part of its own, and in such a case the leading first violin can play the flute part as a solo. When the music calls for two flutes and only one is present, the leader must decide as to whether the clarinet or a solo violin can more nearly fulfill the intention of the composer.

Oboe and English Horn

FEW SCHOOLS can boast a good oboe player though many students during the last few years have discovered the fact that this instrument is one of the most interesting of the entire orchestra. Usually important oboe solos are cued in in the flute or clarinet. The flute can play from the oboe part without transposing though the tone of the flute in the lower register is so soft that it is not always an effective substitute excepting in quiet passages. The soprano saxophone is a possible substitute for the oboe, though the part must be transposed for the player. The C melody saxophone is not a good substitute for the oboe because it sounds an octave lower than the written notes. Sometimes a single violin is the only practicable alternative.

There are occasions when the cornet may take the oboe melody, and a most interesting effect is produced by assigning certain oboe solos to the muted cornet. The viola, too, may occasionally substitute for the oboe, as its thin and rather nasal tone quality is most effective for this purpose. When the leader finds it necessary himself to write the oboe notes in a clarinet, soprano saxophone or cornet part, he must be sure to make the correct transpositions.

Where an English Horn is missing and the solo for that instrument is too low to be played on the oboe, the clarinet may be used, sometimes the viola and occasionally

Clarinet

PECULIARLY useful in the orchestra is the clarinet, its compass being both extensive and effective in the several registers. Besides, the instrument is capable of playing passages involving considerable agility as well as melodies of a sustained nature. On the other hand the clarinet is not easy to play well, and amateur performers who can produce a smooth, well-modulated tone are rare. Passages for the clarinet are usually cued in one of the stringed instruments, the violin substituting for music in the upper register and the viola or cello for the deeper tones. Sometimes the cornet may appropriately be employed as a substitute in the middle register, and mention is made later of the value of the harmonium in playing passages originally allotted to the clarinet.

Bassoon

THE BASSOON is rare in school orchestras, and few editions of music for schools include essential solos for that instrument. Where they do occur and no bassoon is present, the part may be played by the cello or the trombone. The most practicable instrument for replacing the bassoon is the baritone saxophone, which, as stated earlier in this article, can be read from the bass staff without transpos-

French Horns

ORCHESTRAL leaders in our schools are becoming increasingly aware of the value of a pair of French horns in the ensemble and are encouraging students to undertake the study of this instrument. Out of the super-abundance of cornetists it is usually possible to find ambitious youngsters to whom the rich tones of the French horn will appeal. The horn, however, is a difficult instrument to play, and some time will usually elapse before capable performers can be developed. In the meantime, solos and harmony effects for the horns will be encountered and effective substitutions mus be provided. The horn notes are usually cued in the other brass instruments—cornets and trombones. An old device, and one strikingly effective, is to assign horn solos to the cornet and to play that instrument with a derby hat over the bell. The muffled tone effect is remarkably similar to that of the horn. The cello often may be used to play horn solos. Sustained tones which fill out the harmony may effectively be played by the clarinets.

The use of alto saxophones on the horn parts, or the so-called C melody saxophones, serves two purposes: it makes provision for the missing horn parts and it opens a really serviceable oppor tunity for saxophone players to partici pate helpfully in the school orchestra The matter of transpositions must be arranged when this substitution is made One of the problems confronting the leader of small or beginning school orchestras is the tactful disposal of the inevitable saxophone playing applicants for membership. This problem cannot be discussed in this article, though the several references to saxophones will suggest some of the ways in which it may

Many orchestras use F melophones to (Continued on page 540)



SHORT BIOGRAPHICAL SKETCHES TO ACCOMPANY THESE PORTRAITS ARE GIVEN ON REVERSE

SUPPLEMENT TO THE ETUDE - JULY 1929







PETER: ILICH TCHAIKOVSKY CECILE CHAMINADE CECILE CECILE CHAMINADE CECILE CECILE CECILE CECILE CECILE CECILE CECILE CHAMINADE CECILE CEC







PORTRAITS



THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

BIOGRAPHIES

How to Use This Gallery:—1. Cut on dotted line at right of this page (which will not destroy the binding of the issue).

2. Cut out pictures, elosely following their outlines. 3. Use the pictures in class or club work. 4. Use the pictures to make musical portrait and biography scrap books, by pasting them in the book by means of the hinge on left edge of the reverse of the picture. 5. Paste the pictures, by means of the hinge, on the fly sheet of a piece of music by the composer represented.



HENRI VIEUXTEMPS

VIEUXTEMPS (Vee-yú-tahm), one of the most discussed violin virtuosi in history, was born in Verviers, Belgium, in 1820, and died in Algiers in 1881. His principal teacher in violin was the master-violinist, Charles de Bériot, at the Brussels Conservatory. Later, while in Paris, he had a valuable course in composition with Anton Reicha-who, by the way, was a fellow member with Beethoven in the orchestra of the Elector Max Franz in Bonn.

Vieuxtemps toured with all imaginable success in France, England, Russia and America. For some years he held the position of solo violinist to Czar Nicholas I. The virtuoso's visits to America occurred as follows: 1844, 1857 and 1870. Needless to say, he captured the admiration of audiences everywhere. The last years of his life were devoted to teaching, and for a while he was a member of the faculty of the Brussels Conservatory. His career a violinist was abruptly terminated in 1873 when he suffered a paralytic stroke.

Many of the compositions of Vieuxtemps are still widely in use. His works include a Fantasie-Caprice for concertos, violin and orchestra, and a Sonata and many shorter pieces for violin and piano. His wife, née Josephine Eder, was a pianist of great talent.

Vieuxtemps is the second in the extremely brilliant line of master violin teachers who have made the Brussels Conservatory renowned-the others being Charles de Bériot, Eugène Ysaÿe and Mathieu Crickboom.

CECILE CHAMINADE'

MME, CHAMINADE (Chah-mee-nahd) was born in Paris. Her full name, inci-dentally, is Mme. Cécile Carbonel-Chaminade. In her own personal recollections, published in THE ETUDE MUSIC MAGAZINE in 1911, she told in a fascinating manner how she commenced her career as a composer when she was a mere tot-her first pieces being dedicated to her dog, her cat, and her favorite dollie. When she reached the advanced age of twelve she composed ballets, in which she drilled her young companions.

Her teachers were Le Couppey, Marsick and Benjamin Godard. To the instruction of the first and last, especially, she attributes much of her success, and, of course, to Bizet through whose advice the young French girl was taught music. A remarkably fine pianist, Chaminade shortly found herself in demand in this capacity. She made a trip to England in 1892 where she was received with acclaim. Her tour of the United States in 1908 was successful beyond all hopes.

Mme. Chaminade has been the recipient of many honors in England, Turkey, France and elsewhere. She is a member of the French Legion of Honor. Her ballet, "Callirhoë," is important among her larger works. The world-wide popularity of her delightfully original and appealing piano pieces is well merited, and it is by reason of the latter that she is the best-known woman composer of our day.

PETER ILICH TCHAIKOVSKY

TCHAIKOVSKY (Chi-kof-skee) was born in Kamsko-Votinsk, Russia, in 1840 and died in Leningrad in 1893. Like the German composer, Robert Schumann, he was first trained for the law; but the musical tirge within him impelled him inevitably to take up music as his life work. Among his teachers at the Leningrad Conservatory may be mentioned Nicolai Zaremba (theory) and Anton Rubinstein (piano). From 1866 to 1877 Tchaikovsky taught harmony at the Moscow Conservatory. In 1877 he married, a trifle hurriedly, a

certain Antonina Milyokova. The incompatibility of the two was extreme, and in a short time they separated. The effect on Tchaikovsky's neurotic temperament was serious indeed; he gave up his position at the conservatory and betook himself to Switzerland for a rest. It was at about this period that Madame von Meck, a wealthy music lover, passionately fond of Tchaikovsky's compositions, commenced her annual gift to him of 6000 rubles to enable him to live free from financial stress.

In 1887, in the rôle of conductor of his own works, he made his first public appearance since his retirement; and from that time to his death he was the recipient of a flood of invitations and honors from all the music centers of the world. His symphonies, string quartets and operas, his "Nutcracker Suite" and the Marche Slav for orchestra, and his many charming songs and piano pieces, proclaim him as one of the greatest of all the Russian composers, and certainly the most popular.

PERCY ALDRIDGE GRAINGER

GRAINGER (second g "soft" as in "geology") was born in Melbourne, Australia, in 1882. His mother, to whom he was always intensely devoted, was his first piano feacher; she laid a firm substructure on which his later studies could be built. Next he was sent for instruction to Louis Pabst of Melbourne, and finally to Germany, where his professors were Kwast and Busoni. While in Germany in 1900 he gave many recitals. From there he went to England, where his popularity as a concert pianist was immediate. It was in that country, in 1906, that he formed the notable friendship with the greatest of Norwegian composers, Edvard Grieg, by whom he was immensely helped.

It is well known how Grieg was to have conducted the performance of his piano concerto at the Leeds Festival, with Grainger as a soloist, when death frustrated the plans. Nevertheless, Grainger followed the schedule and played the concerto on that occasion.

In 1915 he made his first American appearance—and always since that time he has been inseparably linked with musical affairs in this country. In his playing, his fire and an exceptionally strong rhythmic sense are the qualities which most quickly win his audiences. His technic is masterly. As a conductor he is also much sought after. Of Grainger's writings the orchestral transcriptions, Handel in the Strand and Shepherd's Hey are especially liked. For piano, the Irish Tune from County Derry and Country Gardens find favor.

FRANCESCO TAMAGNO

c#

TAMAGNO (Tah-mah-nyo) was born in Turin, Italy, in 1851 and died in Varese. 1905. He was one of the most celebrated and most amply remunerated tenors of his time. He received his musical training at the Conservatory of Turin and, while there, joined the chorus at the opera Required military service, howhouse. ever, interrupted him in these activities, and for a short period he was forced to abandon music.

His début took place in Palermo, in 1873, when he sang the part of Richard in Verdi's opera, "A Masked Ball." The impression which this first appearance created was entirely favorable, and yet it was not until he sang in "Ernani" at the famous La Scala opera house in Milan that his countrymen became wildly enthusiastic over his voice. While at La Scala he took many and varying rôles, gaining in this way an altogether unusual versatility that stood him in good stead in later years.

Verdi himself was so 'charmed with Tamagno's work that he selected him to create the part of Otello in the opera of that name. The première occurred in 1887. Later Tamagno went to England, South America, Spain, France and the United States. In all these countries he reaped well nigh unbelievable triumphs. He retired from active life in 1902.

Slezak, and other singers of "Otello," admit that no one has quite attained to Tamagno's marvelous interpretation of the 'Dark Moor.

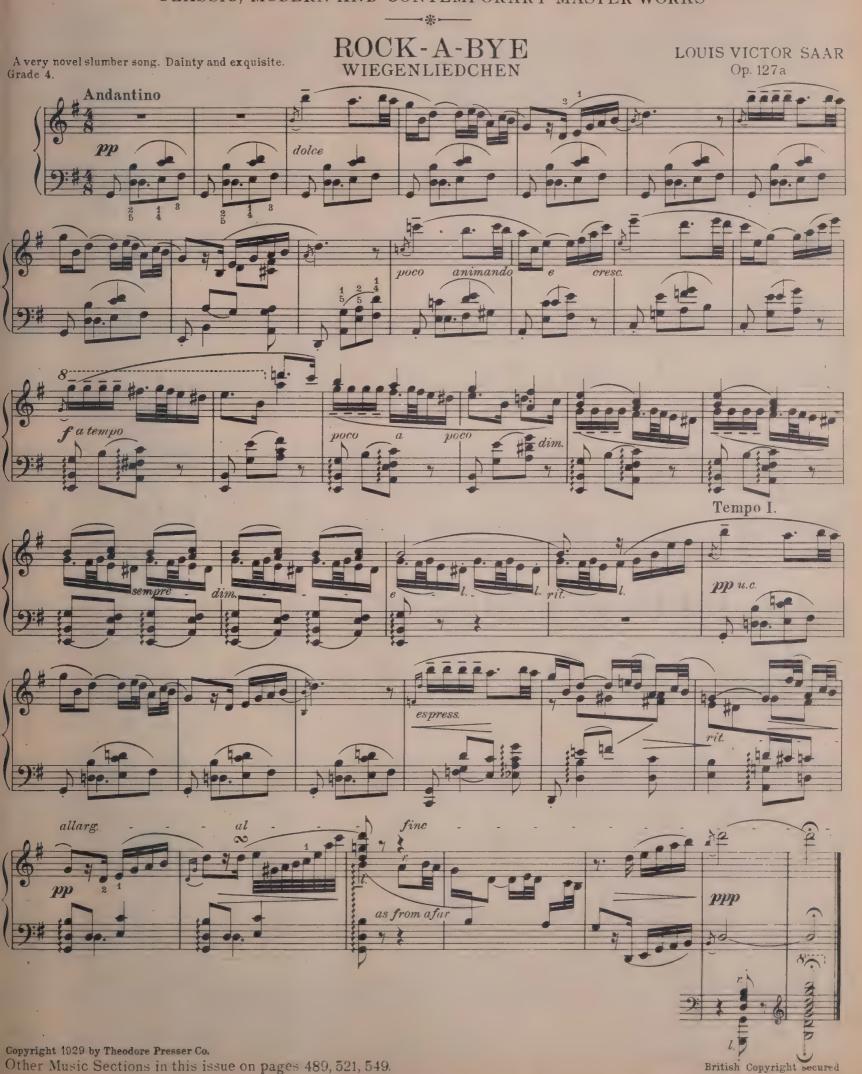
THEODOR LESCHETIZKY

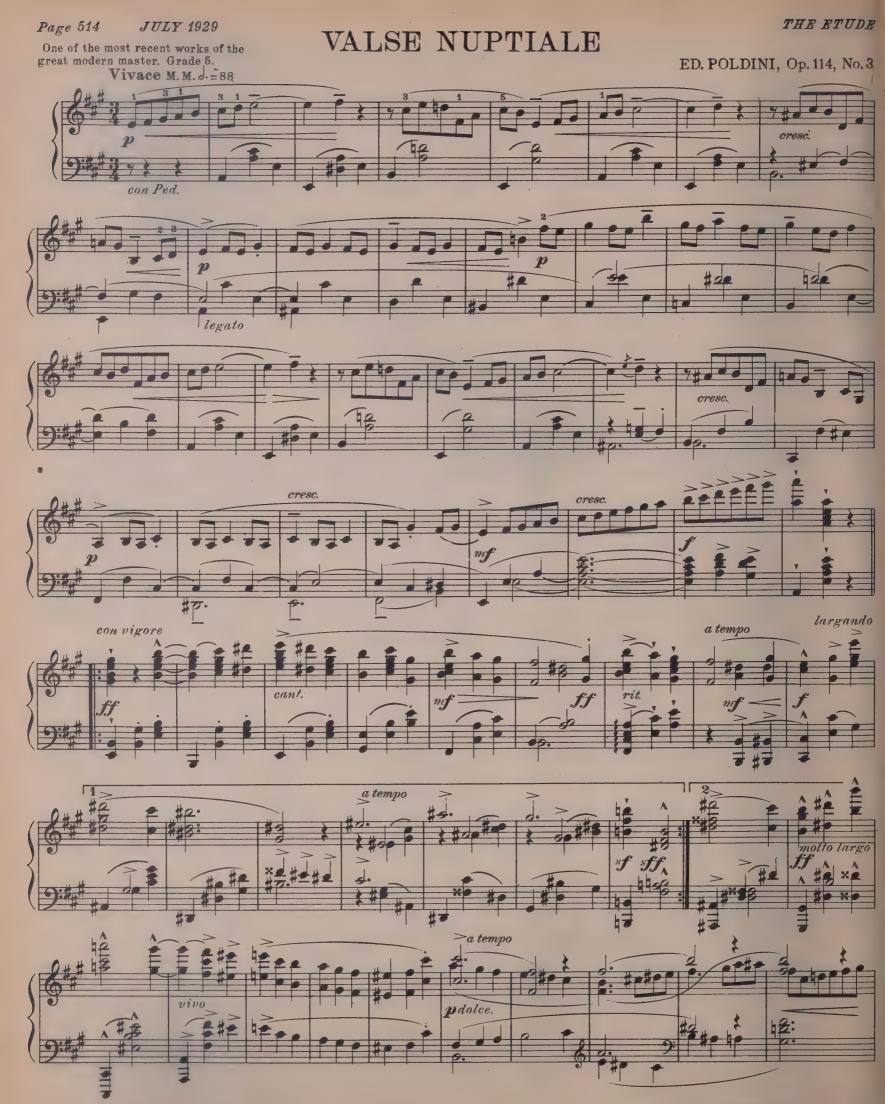
LESCHETIZKY (Leh-shay-tits-keh) was born in Lancut, Poland, in 1830 and died in Dresden, Germany, in 1915. His father was a teacher of great merit, and from him he had his first musical instruction. In building a career, as in constructing an edifice, it is axiomatic that the ultimate results obtained depend on what kind of a foundation is provided—and the renown which Leschetizky eventually achieved speaks well indeed for this early training. His subsequent masters were Simon Sechter and Carl Czerny.

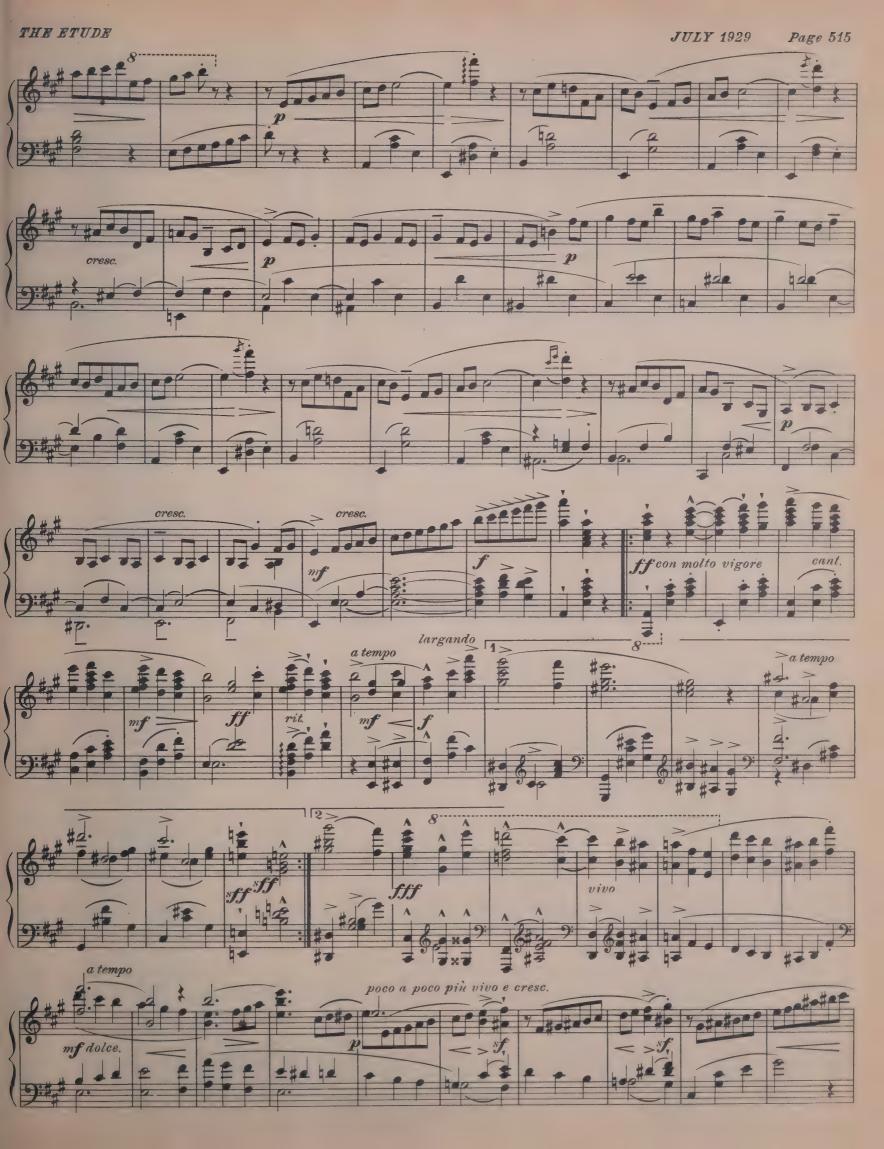
As a concert pianist he toured extensively with pronounced success; yet it was to teaching, which he had commenced when only fifteen, that he felt most drawn. During the years 1852-1878 he taught at the Leningrad Conservatory. Following his departure thence, he was again busied with tours, on the conclusion of which he settled in Vienna. His life in the capital became almost entirely that of a teacher, and for this occupation his training, skill and temperament combined admirably to fit him. Space does not allow the mention of the many famous pianists who owe, or owed, a large measure of their success to his instruction. Preëminent among them are Paderewski, Hambourg, Gabrilowitsch and Goodson.

Of his compositions those for piano are quite naturally the most convincing. Among them are The Two Larks, Consolation, Second Nocturne and Masurka in E-flat.

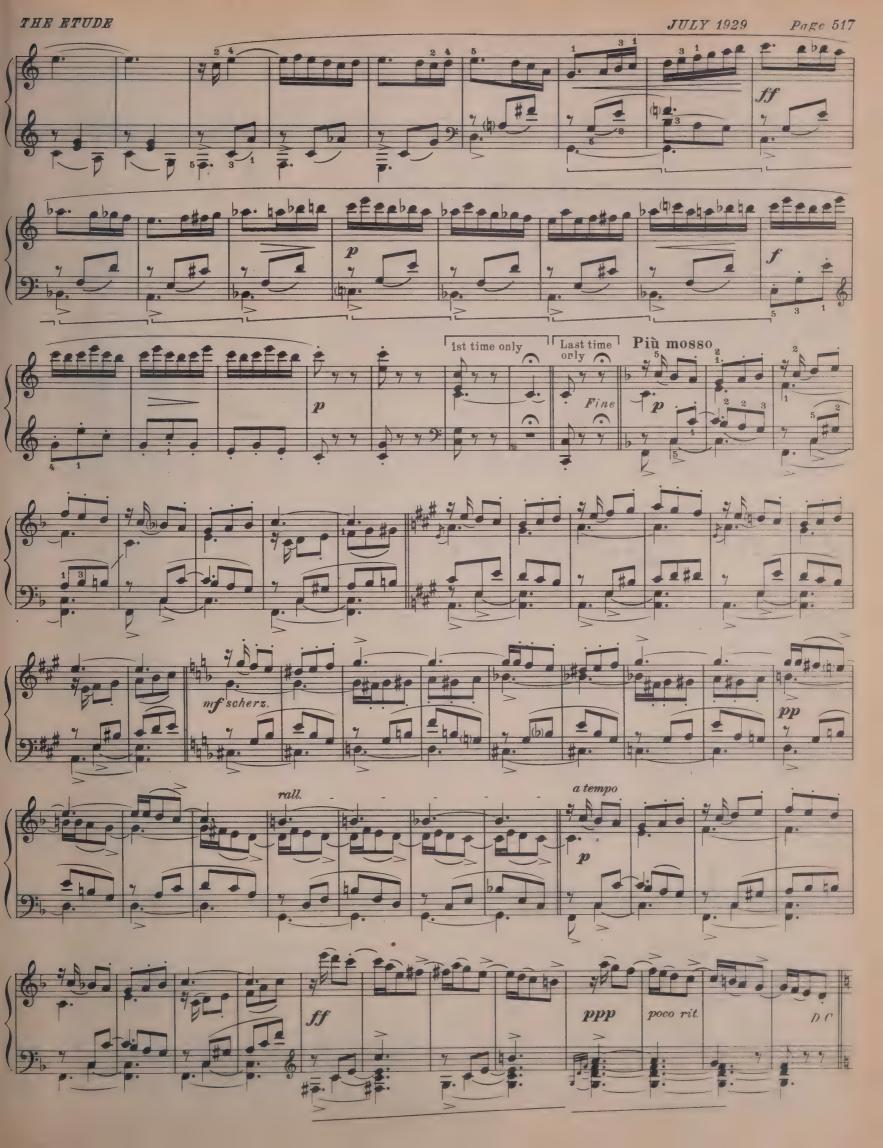
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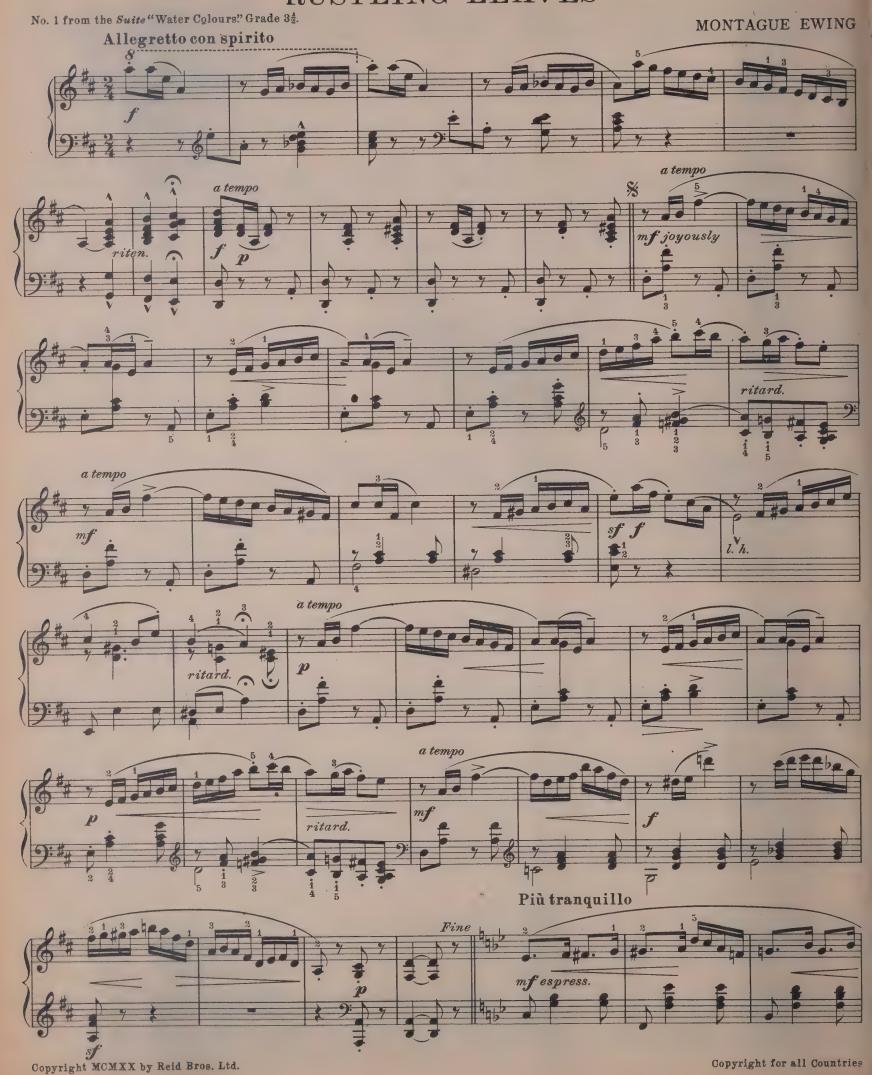


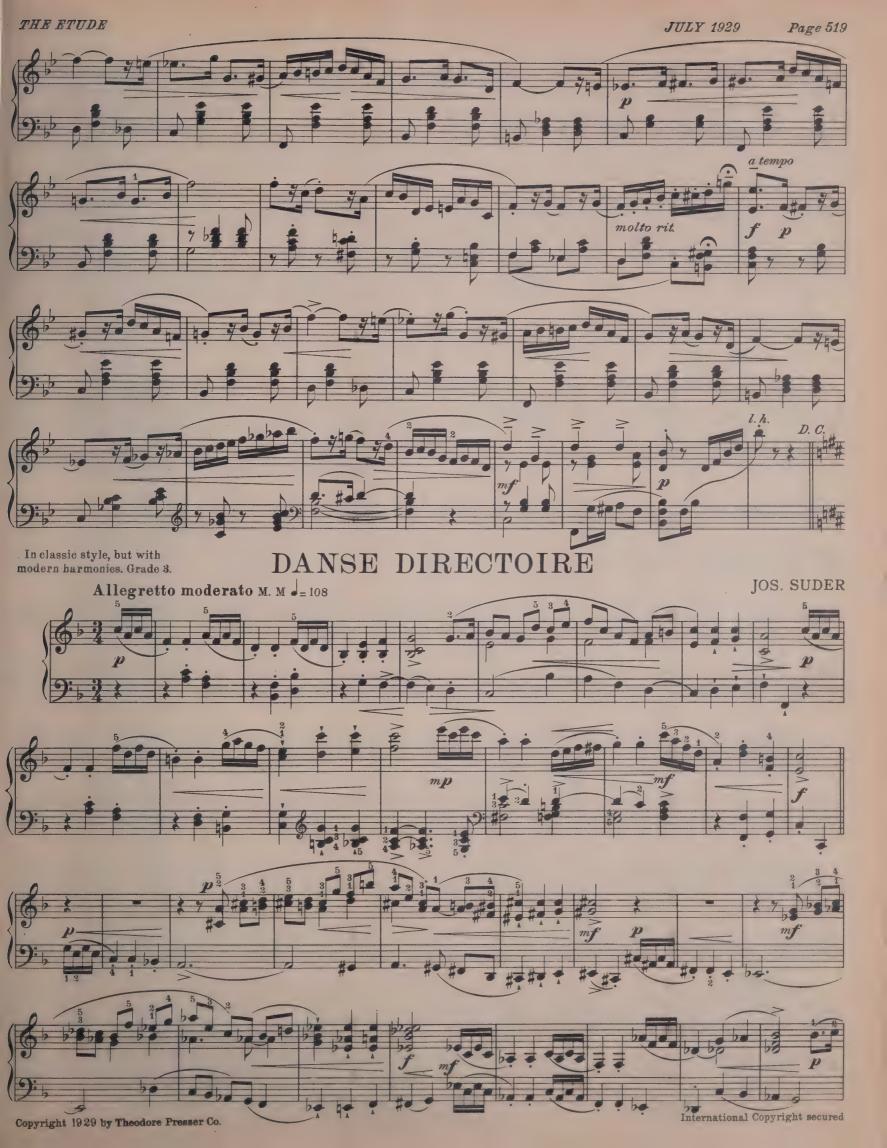


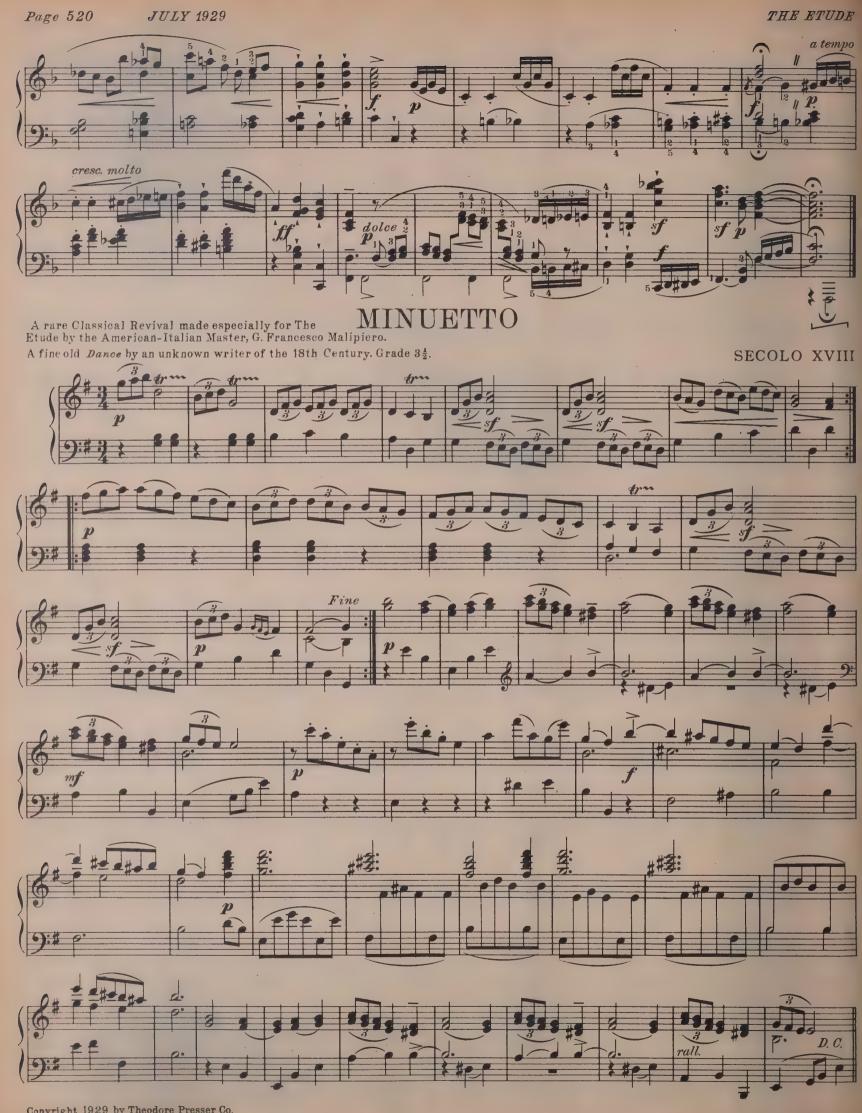




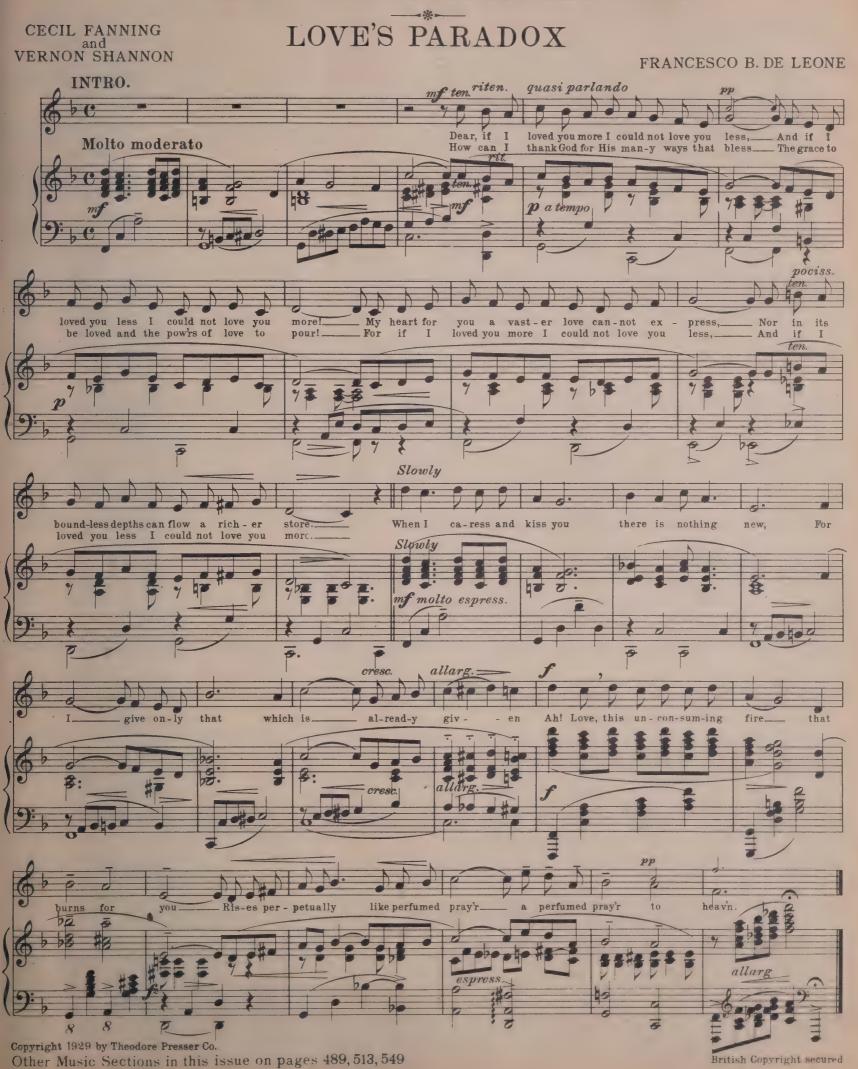
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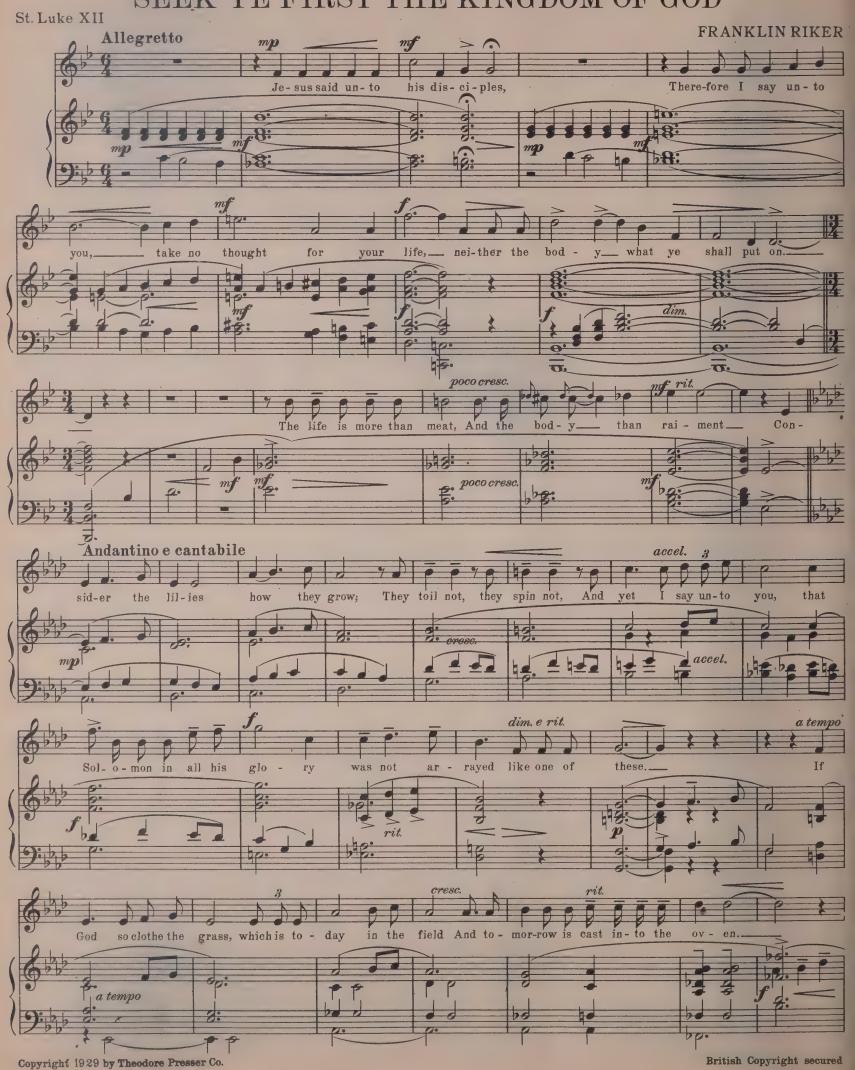




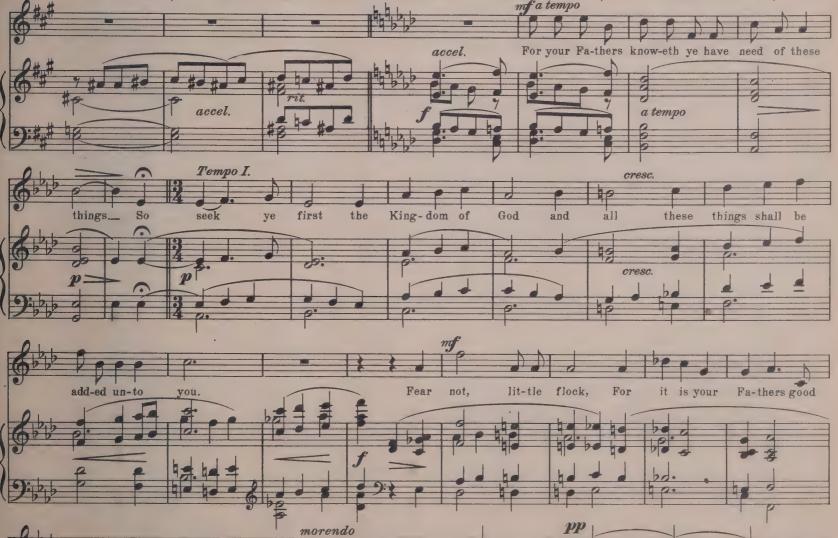
OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES



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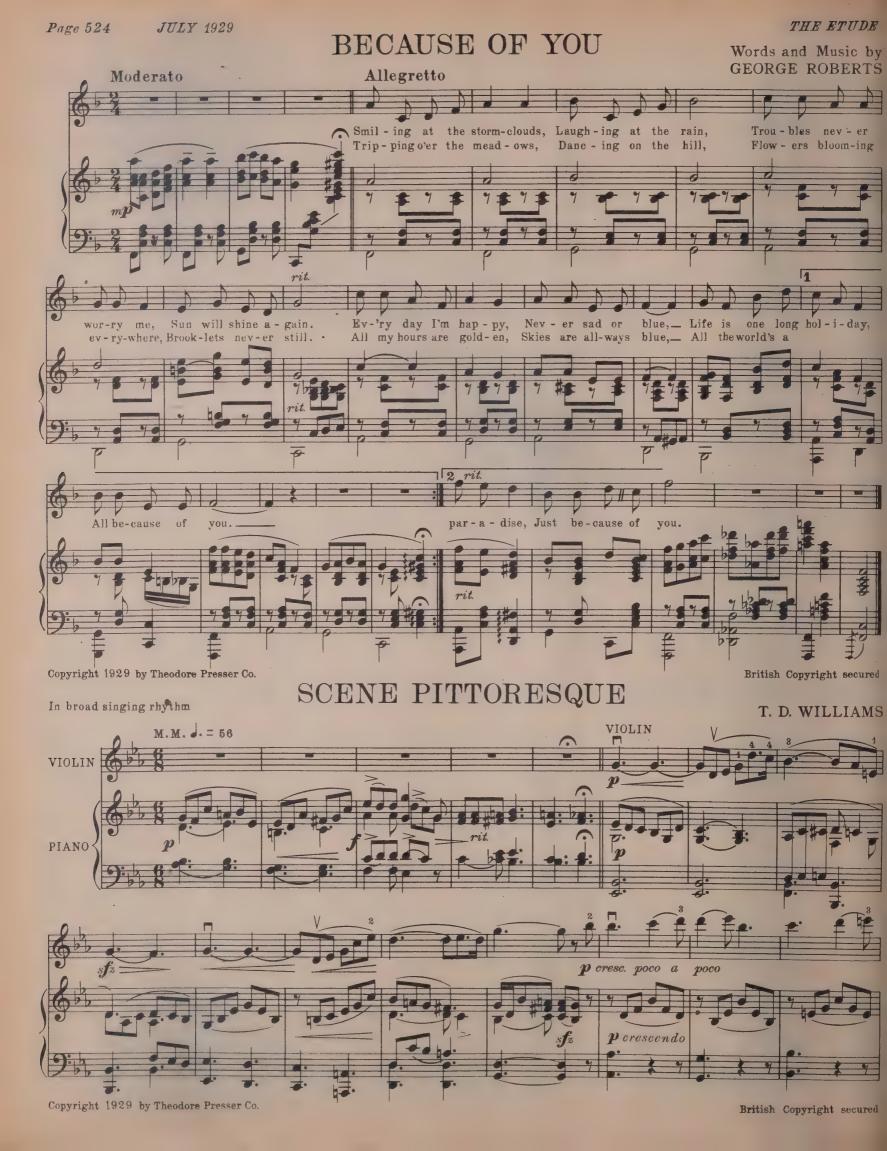
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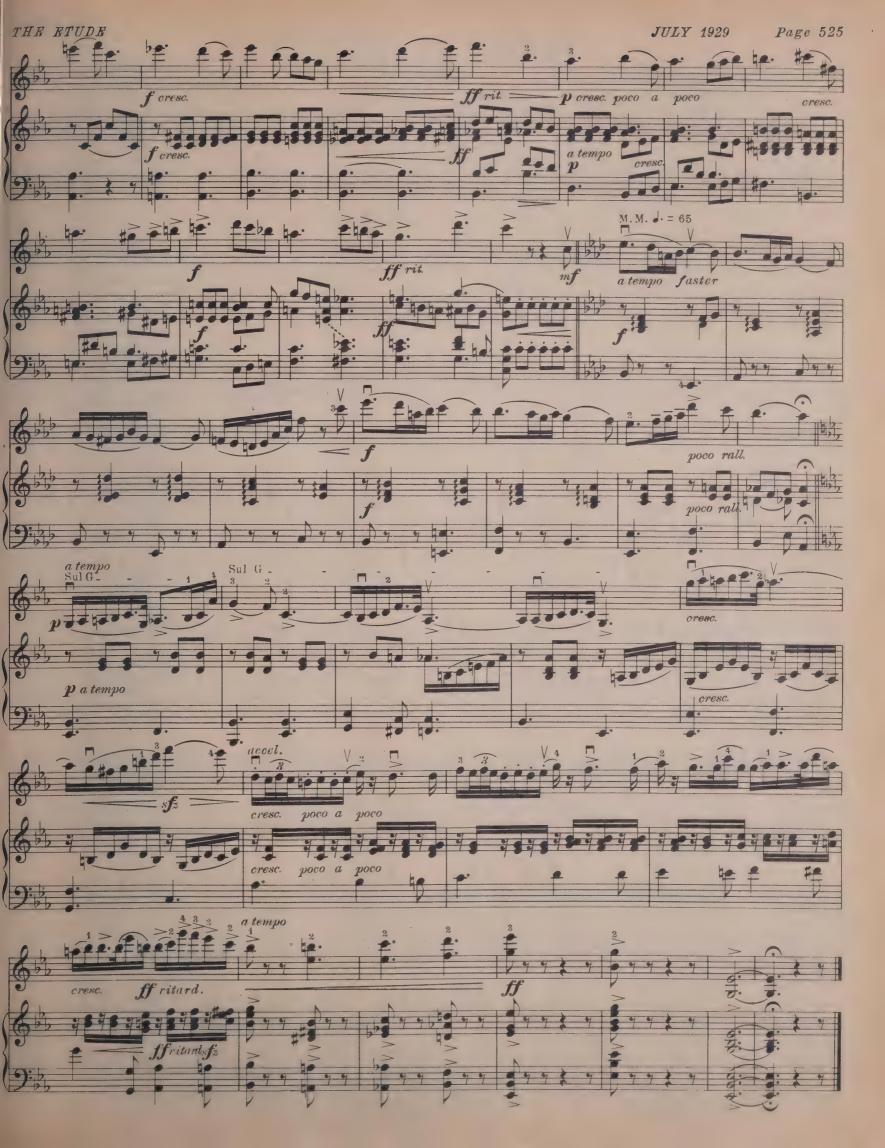
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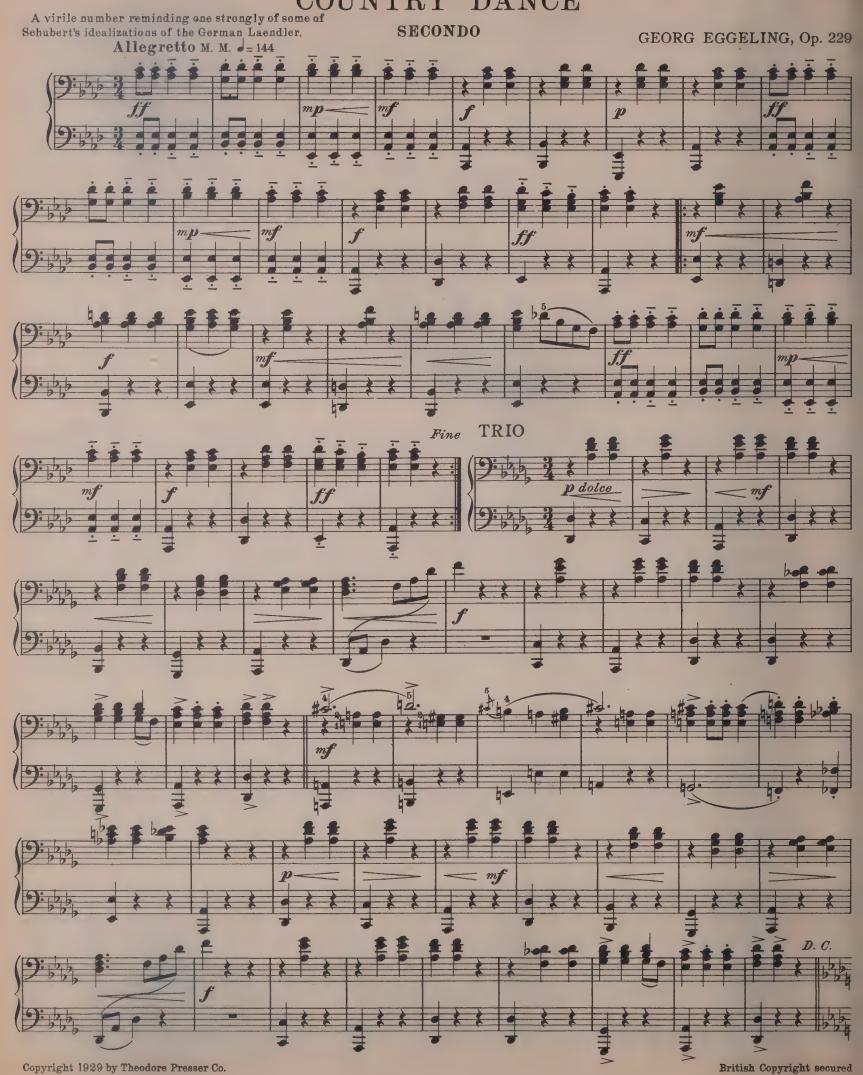
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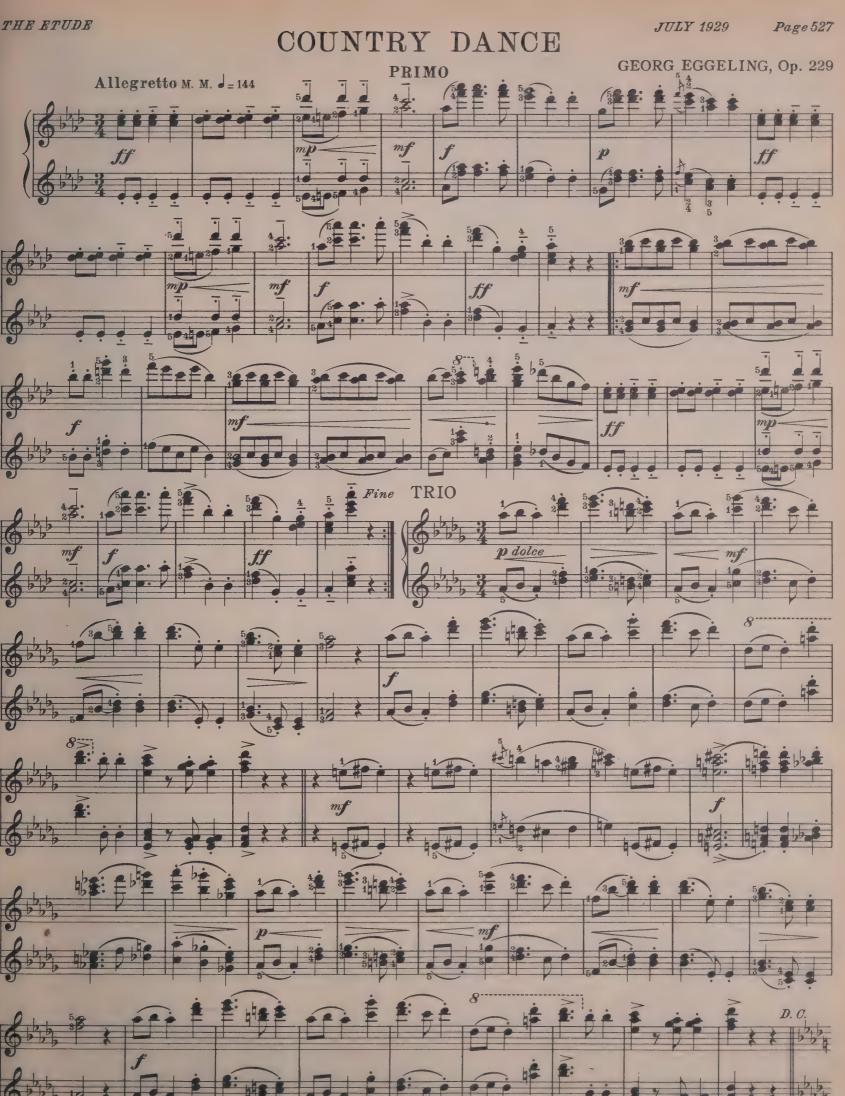
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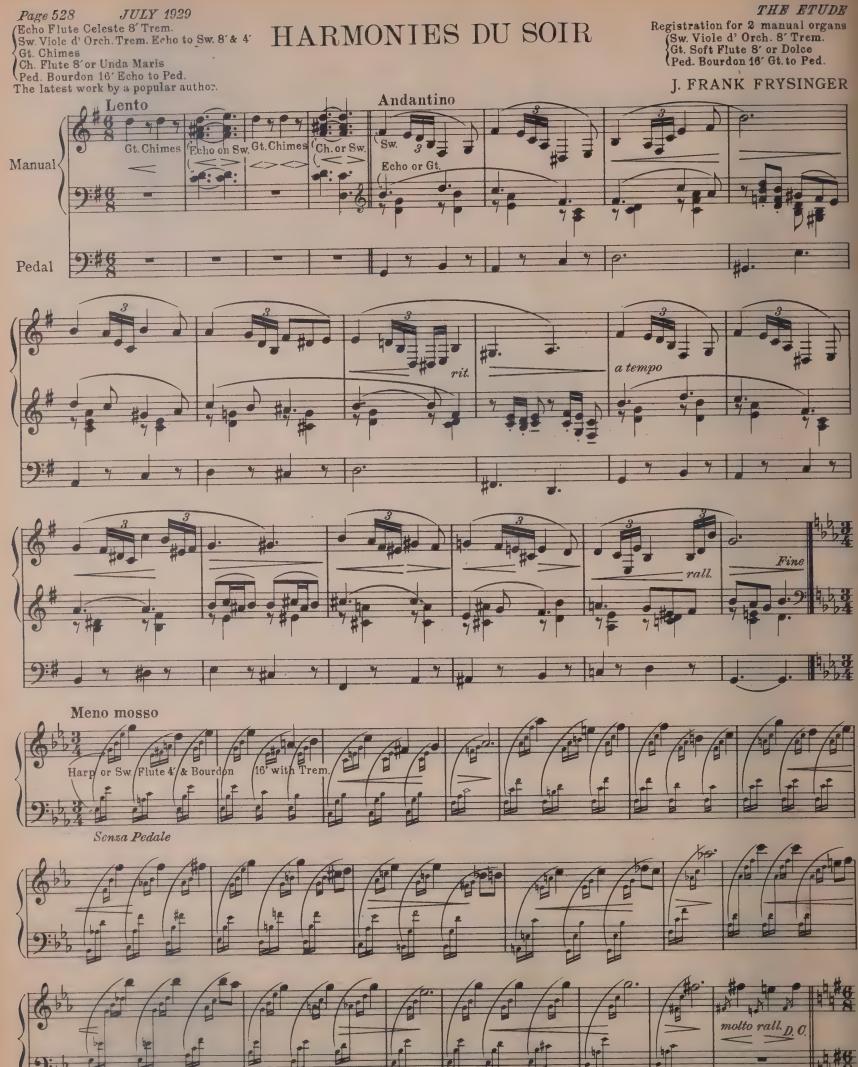


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EDUCATIONAL STUDY NOTES ON MUSIC IN GHIS ETUDE

By Edgar Alden Barrell

section of this quaint march. Marionettes are puppets such as one used to see in "Punch and ludy" shows. They are manipulated by means of a series of cords and thus are made to go through all sorts of realistic motions. Withal, nowever, they are mechanical in their movements—and it is this fact that Mr. Keats has embhasized in picturing them in music. Charles Gounod, the great French composer who wrote the opera "Faust," composed a "Funeral March of a Marionette" which has always been very popular. The composer has carefully phrased this piece, and you are advised to follow his indications.

Romance of Old Vienna, by Hans Pro-

Romance of Old Vienna, by Hans Protivinsky.

The thirds and sixths, as used by Hans Protivinsky in his compositions, create a definitely Viennese atmosphere—languorous, romantic. Then too, the harmonies are characteristic ones which could scarcely be associated with the indigenous music of Berlin or Paris or Madrid.

In the course of this most appealing piece, you will notice the words una corda and tre corde. The first expression signifies that you are to press down the soft, or una coda, pedal; the second, that you are to release this pedal. Have your teacher explain the system of damping the tone, to which these terms owe their origin; to explain this will require a slight knowledge of piano construction which, if the teacher lacks it, can be learned by reading the article on the piano in Grove's Dictionary of Music.

In Lovers' Cove. by Walter Rolfe. too, the harmonies are characteristic ones which tool the harmonies are characteristic ones which music of Berlin or Paris or Madrid.

In the course of this most appealing piece, you will notice the words wa corda and tre corde. The first expression signifies that you are to press down the soft, or una coda, pedal; the second, that you are to release this pedal. Have four teacher explain the system of damping tho too, to which these terms owe their origin; to explain this will require a slight knowledge of siano construction which, if the teacher lacks it, can be learned by reading the article on the plano in Grove's Dictionary of Music.

In Lovers' Cove, by Walter Rolfe.

Here is the analysis of Mr. Rolfe's attractive composition in barcarolle style:
Section A: 16 measures in A-flat
Section A: 16 measures in E major
Section A: 16 measures in E major
Section A: 16 measures in the other, be sure that the motes are struck simultaneously. Not to do this produces a "ragged" effect which will detract a great deal from your playing.

In measure eight the right hand has two nearly identical phrases. By all means differentiate them in volume and color, just as one generally does in the case of a repetition of phrases. In the present instance the second phrase is rather like an echo. the case of a repetition of phrases. In the present instance the second phrase is rather like an echo. The main theme is obviously a rambling one descriptive of the aimless and enjoyable strolling of lovers, for whom—as everyone knows—the lovers, for whom—as everyone knows—the conditions are larged to the period of your time to the part above referred to as "Section At."

Twilight Reverie, by H. W. Chuter, This is an unusually prolodings wells and the case of a contemporary European composers. It has been understanced the period of the case of a repetition of phrases

Twilight Reverie, by H. W. Chuter.
This is an unusually melodious valse, and so easy to play that wrong notes are inexcusable. Measures 9-14 are sequential in effect and are particularly charming.
The second theme is a bit livelier than the first. Notice the good accented passing note, D-sharp, in measure three, right hand, of this second part.

Parade of the Marionettes, by Frederick Keats.

The rhythm is the basis of the first the rhythm is the rhythm in the rhythm in the rhythm in the rhythm is the rhythm in the rhythm in the rhythm in the rhythm is the rhythm in the rhythm i

Valse Marie, by Carl Wilhelm Kern. Biographical material concerning this popular composer-teacher has recently been given in these

columns.

A characteristic of Mr. Kern's style is his ample introductions, stressing the dominant key. They summon our attention, so that when the first theme commences we are ready for it. The rhythmic material of the first part of the valse is When playing these sixteenths, do not play them so fast that they become blurred. Instead, each must be absolutely distinct. Besides, the composer has specifically stated that this is a valse lento, or slow valse.

or slow valse.

The broken chords in this section are somewhat like a response or answer to the melody. If such terms as lunga, con amore and calmato are unfamiliar to you, look them up in Clark's Musical Dictionary, Student's Edition.

This is a brilliant piece of salon music, by one f the truly distinguished contemporary Eurocan composers. It has two themes; the first, rambling one in true valse style, the second, bolder and more alluring one of particularly riginal type. These two themes are manipulated with rare skill. The first is in A-major, the next in E-major. Then, after a first ending in the

(Continued on page 535)

THE PUPPET DANCES

Did'you ever, when you were a child, long to have a little theater all your own? Perhaps you were like Robert Louis Stevenson or Johann Wolfgang Goethe, or thousands of others who have had little theaters, in which you began to study the game of life, by inducing little puppets to play their rôles upon a miniature stage. Just as a doll endears itself to a girl, so have vast numbers of boys become enthusiastic over toy theaters. There is something very human about it.

The puppet theater, or the marionette, has survived through the centuries and is still popular in many countries. It is a most amusing thing in Paris to stop along the Champs Elysées and watch the little shows put on at the children's puppet theater under the trees, "Le Petit Théâter Guignol." The audience, composed of babies and their nurses, who for a few "centimes" enjoy the delight of the drama, is hardly to be compared with the various adults who linger outside of the ropes

and enjoy the performances quite as much.

All over Europe there have been famous marionette theaters. Prince Esterhazy, on his estate at Esterhaz, had the joyous Haydn write operas for a puppet theater. Once Empress Maria Teresa was so delighted with Haydn's opera "Philemon und Baucis" that she had

the whole theater moved to Vienna to entertain the court.

The "Teatro dei Piccoli" of Rome, which has given an opera called the "Sleeping Beauty," by Respighi, and the opera by de Falla, "El ' has attracted great attention abroad.

In America, Tony Sarg's marionettes have amused thousands; hence the picturesque cover on The Etude for this month.



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HIS THING we call the voice has grown in importance with the ages. It comes more nearly revealing the entire man than any other means of communication, and doubtless that is why so much time and effort are given to perfecting it. This has brought into being the term, "Voice Training."

Just when this began we do not know but there is ample evidence that its origin is in a remote past. We are told that four thousand Levites were on the pay-roll of the Temple in Jerusalem. They constituted the choir and their voices were carefully trained. A brass band of considerable magnitude also took part in the services. Hence we may properly infer that each of these Levitical voices must have been able to balance the sound of a trombone. Otherwise it would have contributed little or nothing to the general result.

All down the line of history we find the voice becoming of more and more importance in the religious and social life of the race, until it has now become an absolute necessity and its training a great industrya profession, if you prefer.

European Basis

I NASMUCH as our country grew out of Europe we find our art, literature and language deeply rooted in those older countries. In the past it has been considered almost a necessity for an American voice teacher to have European training. Public favor demanded it. While this is no longer obligatory, it still obtains to a considerable

The Italians to whom we have gone in greatest numbers for our voice training had as nearly the correct system as has yet been devised. The principles according to which they worked were a trained ear, a knowledge of beautiful tone as tone, a quality full of sympathy and emotion and one which, with no evidence of interference, could be produced with ease and comfort. To this they added a marvelous technic. The result was the production of singers who could execute all manner of musical complexities with ease and accuracy. This required no little time, and those Italian singers who found their way into the musical histories used from six to ten years as a period of preparation.

The old Italians demanded tone that satisfied the trained ear, and when their pupils produced such tone they were satisfied. They were more deeply interested in the quality of the voice than in the way it was produced. They were adamant on the proposition that when it sounds right it is made right. The scientific mind writhes at such assertions. It is primarily interested in how the thing is done. But if results, finished products, count for anything, it must be admitted that there is much to be said in favor of the old Italian method of This, however, must not be overlooked, that at the time the old Italians were producing such famous singers the scientific world had not yet attacked the voice. No one had ever seen the vocal mechanism in action. Voice training was still, perforce, a question of ear rather than eye.

The Golden Age of Song

DURING THIS golden age of song in Italy—the seventeenth and eighteenth centuries-there was practically nothing accomplished in voice training in America. Our small population was extraordinarily busy "digging in," so to speak, and only after this was in some degree accomplished and they had time to look about

The SINGER'S ETUDE

Edited for July by

D. A. CLIPPINGER

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VOICE DEPARTMENT 'A VOCALIST'S MAGAZINE, COMPLETE IN ITSELF.'

Changes in Methods of Voice Graining in the Last Fifty Years

Read before the Annual Convention of the Music Teachers National Association at Cleveland, Ohio, December 27, 1928

them did they begin to think of matters

In the meantime a remarkable thing had happened. Early in the nineteenth century a wave of scientific investigation and invention started around the world, which has been gathering force ever since. The aim was to discover the origin, the what, why and how of all phenomena and make practical application of the discovery. This resulted in a multiplicity of useful inventions—the steamship, railroad, telegraph and telephone. The immediate effect of this was to throw all of the mentalities of the world into daily and hourly contact and to cause a mental fermentation which is directly responsible for modern art, literature and music.

About this time the scientific world turned its attention to the voice. It said, "Here is a phenomena worth investigation. We must see how they do it." (I may add that the examination is still in process and bids fair to continue.) When Garcia (1805-1906) invented the Laryngoscope, the scientific world shouted, "Eureka!" and at once began to devise further machinery to observe and record the voice in action. But-and this I believe to be true—as interest in watching the voice grew the interest in listening to it diminished. The vocal profession became obsessed with the idea that, if it could but learn how the tone was produced and could point out just what each part of the mechanism was to do in production, it would be far easier and require less time to master the vocal art. How much easier, for instance, than developing that intangible something called tone concept. The tendency thereafter was to ignore the aesthetic side of tone production and make entirely anatomical.

Garcia said the Laryngoscope taught him nothing. It merely confirmed what he had always believed. And though he soon saw where it was leading members of the profession he was unable to restrain them.

Sleeping Dogmas

PEOPLE WITH a smattering of anatomy and physiology but as barren of musical instincts as it was possible for nature to make them began training voices according to the scientific method, and the thyroarytenoid muscle which for thousands of years had been functioning per-fectly without any one knowing he had such a dangerous looking thing in his throat, was exposed on all occasions to the vulgar gaze, while each student was told how he must make it and a number of other muscles perform in order to produce beautiful tone. The fact that this wonderful little instrument had been producing good tone for ages without conscious direction was not considered.

When the writer began the study of singing in the late eighties the scientific idea was flourishing. One who did not teach the "scientific method" might as well take down his sign.

I recall very distinctly my first voice teacher. In explaining to me the scientific construction of the vocal instrument it was her custom to place her fingers at the base of her ears and slowly draw them down toward the collar bone, saying as she did so, "There are two cords in the throat called the vocal cords." From her description one would think they had their origin in the mastoid process and were about eight inches in length.

Another famous teacher with whom I studied in my early days insisted on having everything above the waist line held in a certain position, no matter how rigidly, before beginning the tone. In getting me ready for an attack at the diaphragm, his instruction was so learned, so involved and at such length that I, standing there holding my breath and expecting every instant the signal for attack, would sometimes lose my breath entirely and have to start all over again. He once wrote me a four-page letter on how to prepare the diaphragm for attack. fortunately the letter is lost.

Another teacher with whom I worked in the nineties always insisted on my having my jaws a certain distance apart, the base of the tongue depressed as far as possible by yawning, the larynx held firmly down. Under such conditions the soft palate would of course be raised. The conditions were then held to be right for the produc-tion of pure tone. Nothing was said or done to help me to form a mental picture of a pure, sympathetic tone. As I recall those days there was not much time given to explanation of the elements of musical tone. The main thing was direct control and plenty of it.

Hobbies to Ride

AS MIGHT be expected the scientific method led to all manner of hobbies. Oftentime a whole system was built around one idea. It might be a peculiar way of placing the tone or holding the larynx, or doing something with the frontal sinuses. In each case a single idea was a certain panacea for all vocal ills inherited or acquired. I recall that during those days there was a magazine published in New York which devoted all of its space to telling how to gain control of every muscle in the vocal instrument, no matter how small, remote or apparently insignificant, by direct effort and held this to be the only logical method of scientific voice

During my student days, I was acquainted

with John Howard. All of his books are in my library. John Howard knew probably as much about vocal anatomy as any man of his day, but in his teaching he seemed to forget that voice training had any relationship with music. His mind was concentrated on the machine and usually on some one particular part of it. He was likely at any moment to yell to the student to tip the cricoid cartilage downward, or some other suggestion equally simple Howard, like most, extremists, was entire ly lacking in the synthetic idea. He could work but one idea at a time. If he undertook to develop power he would carry i as far as was humanly possible. That i sounded like Satan was a mere incident which disturbed him not in the least. If he undertook to extend the compass no one could carry the voice higher. That the tone was as hard as nails and as unsympathetic as a cut-throat corporation did not dis-

All of these things which are drawn from my own experience were offered to the singing world as pure science and with tremendous assurance of success. This much must be said-that the public rushed to embrace the idea and followed it as long as it had any voice. The wreckage during the last quarter of the nineteenth century was appalling. I could hardly overdraw it if I tried. But it is best forgotten. That such stupid mechanics bearing no relation to science, and still less, it it were possible, to artistic singing, should have had-such a hold on the public is in-

The Last Thirty Years

BUT HAVE THERE been any improvements in methods of voice training in the past thirty years? I am inclined to believe there have, and I reach this conclusion from reading most of the books on voice training which have been published during this period. When one puts oneself on permanent record in book form it may be safely accepted as one's confession of faith It is true that the books disagree with the nature and function of practically every part of the vocal instrument. We are not of one mind on whether the vocal cords are strings, single or double reeds, or the lips of the horn player. It is asserted by some that the vocal cords have nothing to do with tone production. We are still far apart on the falsetto. We have not reached an agreement on methods of breathing, and there is considerable divergence on the part that the head plays in forming tone quality We have reached no one conclusion on why one voice is contralto and another soprano; and, in regard to discovering the functions of the sinuses and the infundibulum canal, we are, to use an astronomical term, several light years off.

But the necessity for certain knowledge on the subject is not nearly as great as each one of us thinks it is. It is really only sec-

ondary in importance.

But, notwithstanding this seeming lack of unanimity, I believe our lines are con verging. The failures made during the last quarter century have forced many to see that perhaps after all the mind of the student is more important than his throat, that it is his mind that is musical or unmusical, not his body, and that the first step in mastering any subject is to learn to think rightly about it. It is the mind of the race that grows, develops and manifests itself in a higher civilization and a better and purer art. I believe that more of us are beginning to understand that direct, conscious control of the vocal

(Continued on page 531)



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What is Singing? By WALLACE R. CLARK

(Continued from June Etude)

Gluck's Operatic Credo

O TEMPORA! O Mores! Is there possible that such things as Gluck mentions existed a hundred and fifty years ago? Listen again: "Furthermore, I have not thought it right to hurry through the second part of a song, if the words happened to be the most important of the whole, in order to repeat the first part regularly four times over; or to finish the air where the sense does not end in order to allow the singer to exhibit his power of varying the passage at pleasure. In fact, my object was to put an end to abuses against which good taste and good sense have long protested in vain."

The italics are not Gluck's but are introduced in these quotations for purposes which the reader will readily understand. They are so very relevant to the matter in hand. Gluck's own common sense and dramatic fidelity prompted him in these theories; but, in truth, he had the support of the early French writers, particularly Rameau, as well as that of even the beginners of opera who were themselves Italians. Naturally Gluck caused quite a commotion among musical folk, and the Gluck-Piccinni controversy ensued.

The New Disturbs

THINGS that "aren't done," and notions that do not commonly prevail are simply not to be abided, whether it be

in the realm of music, religion, economics, or where not. New ideas are not always nothing new under the sun? Is it worthy ones; but the worst thing about them is that they make us think, and that is a most disturbing process. Our mental placidity we simply will not allow to be broken. Gluck's companion operas, the 'Iphigénies," proved, to all open-minded musical and literary people of the time, not only his superiority to Piccinni but as well the superiority of his theories over then accepted Italianisms. However, this is not saying that the Gluck theories have gener ally prevailed. They have not. The Gluck-Piccinni controversy is still with us.

We have, whether we know it or not, a Gluck or Piccinni on every concert stage, in every studio, in every practice room. What is music, after all, but a vehicle for individual greatness? What is a song but something for me to use for the purpose of exhibiting, first, my wonderful voice, a strange mysterious thing-a gift-and next my marvelous ability to do charming things with my voice. Here we have Piccinni and what it meant, both as to music for the voice and how the voice came to be regarded. Gluck was only reminding himself and the world of what a song is, reminding us of the "interpretation of text" in singing. Consequently he was decried and scoffed at, branded as an innovator and guilty of vile uncouthness in his writ-

(Continued on page 553)

Changes in Voice Methods

(Continued from page 530)

instrument is the wrong method of approach, that there is such a thing as indirect control, that we play upon the vocal instrument with ideas and that only when there is an automatic response to the right idea of tone and interpretation can there be beautiful tone and artistic singing. I am strengthened in this conclusion by those who have recorded their convictions in their books.

What Other Singers Have to Say

THOMAS FILLEBROWN in "Resonance in Speaking and Singing," says, "The process of singing is psychologic not physiologic." In the "Commonplaces of Vocal Art" Louis Arthur Russell says, "If the mind be occupied with the thought of how the physical conditions are being operated, the art work is defective, because of mental distraction, but it may devote itself entirely to the expression of the thought, and this can never occur unless the physical means of expression be, so to speak, self-acting, auto-

Clara Kathleen Rogers in "The Philosophy of Singing," speaking of the Italian singers of a century ago, says, "They were not troubled by the thought of how singing was done nor had they even any abstract knowledge of the vocal processes, but meanwhile they sang," and in the same volume she says, "To relax all unnatural tension and thus bring the body to passivity is to wipe the slate clean. When that is done everything is possible to the singer who may then trust wholly to the soul's desire for expression to energize the

Emma Seiler in "The Voice in Singing' (1886) says, "The old Italian method of instruction, to which vocal music owed its high conditions, was purely empirical."

David C. Taylor in "The Psychology of Singing" commits himself unalterably to indirect control and says, "Perfect voice speaks so directly to the soul of the hearer that all appearance of artfully prepared effect is absent. Warren Shaw in "The Lost Vocal Art" says, "The science of psychology is shown to be the real science on which the old school stood and on which all really successful schools of voice culture must stand. The old masters were not aware of the scientific soundness of their position. - Empirical instruction was the only kind that was recognized or used."

Elbert Hubbard, that all-around thinker, once said: "The best way to cultivate the voice is not to think about it. Actions become regal only when they are un-conscious. If the voice is allowed to come naturally, easily and gently, it will take on every tint and emotion of the

The American Academy of Teachers of Singing, of which I have the honor to be a member, in its outline of vocal theory says, "Good vocal tone depends upon a concept of beautiful sound and upon a sensitive and educated ear," and adds as further requisites, "Tongue, palate, lips and jaw, all freely active in pronouncing, without rigidity, and with no locally specialized effort for suppressed aid to the tone.

As to the general attitude toward voice training in the past thirty-five years, I believe there is a tendency to consider the man himself more, and local or direct control less. Some of us, at least, believe that all vocal action must be automatic to produce artistic effects, and that we retard this automatic action when we make the singer acutely conscious of every part of the vocal mechanism by localized effort. As the vocal cords respond automatically to the thought of pitch, so every part will respond to the thought of beautiful tone, if not prevented by muscular contraction. When habits of freedom are firmly established and all response is automatic, the difficulties of voice training disappear.



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F ALL the musical instruments that

are demanding the attention of the

Yet how few of us have anything more than the vaguest notions about the development of this marvelous instrument, while that knowledge which we do possess is scarcely arranged in logical fashion. There is a reason for this. Strange as it may seem, the extent of our information concerning the development of the organ is very limited.

Most of what we know about ancient organs has been gained from a few treatises by classical authors, coins, vases and discoveries of archeologists. A few obscure manuscripts are the chief sources of information concerning mediæval organs, while here and there are records by historians. But there are comparatively few-

As we carefully review what material we do possess, however, we will find that the evolution of the organ naturally falls into three great periods. These more or less overlap, as is true of any of the artificial divisions of history; but nevertheless they may be fairly clearly separated. Each period has certain characteristics which distinguish it from the others, certain developments which are peculiar to it alone. The first period concerns the development of the ancient organ from earliest times to the eleventh century; the second, the development of the mediæval organ from the eleventh century to the middle of the fifteenth, and the third, the development of the modern organ from the middle of the fifteenth century to the pres-

The first period is one of beginnings, of crude attempts, for the evolution of the organ is a very gradual one extending over several thousand years. No one knows just what set of circumstances started the history of the organ, but it is very probable that the sound of wind as it passed over the open ends of some broken reeds by a river bank gave man the first idea of sound produced through a pipe. He found that a number of these reeds made in different lengths and tied together produced varying pitches and that, when they were blown upon and the ends of those which the player wished to be silent were stopped with the fingers, agreeable melodies could be produced. In its more rustic form this instrument was the syrinx of the Greeks. Later, from a connection with an old Grecian myth, it became known as Pan's Pipes. In a slightly modified form it has been handed down to us in the form of the mouth organ.

Egyptian Mems

OTHER PRIMITIVE beginnings are to be found still earlier among those peoples who show evidences of an advanced type of civilization before the dawn of history; but these beginnings had less influence upon the later organ and consequently are of less importance. The flûte à bec (flute held sideways) was common to the Egyptians. This instrument was straight

A Popular History of the Organ By MILDRED AYARS PURNELL

PART I

with all the flue pipes of the organ. Due to its limited compass soon two flûtes à bec or "mems," as they were commonly called, were played at the same time.

The Chinese invented a wind instrument



AN EARLY RUSSIAN ORGAN

called the tscheng which was capable of producing most beautiful melodies and had all the fundamental principles which form the structure of the modern harmonium. Contrary to the usual method, the performer drew his breath in instead of blowing outward. What seems so amazing to Europeans is that the Chinese, even while on the threshold of a great discovery, possessing as they did what was in reality a small portable organ with a hollow gourd for air chest and bamboo pipes with tongues of copper or gold, should have left to another people the perfection and development of larger and more perfect organs-and that at a period more than four thousand years

Considerably later the Hebrews had an instrument known as the Mashrokitha (sometimes called hindraulis or ardablis) which differed very little from the syrinx of the Greeks. It consisted of a series of pipes of various sizes fitted into a kind of wooden chest open at the top but at the bottom stopped with wood covered with oxhide. Wind was conveyed into it from the lips by means of a pipe fixed to the chest. The pipes were of lengths proportioned musically to each other, and the melody was varied by stopping and un-stopping the ends of the pipes with the fingers.

Forced Air Pipes

HERE ARE still today certain barbaric tribes in the South Sea Is- this instrument was played by means of lands which have formed a combination keys or levers. The former supposition,

with a beak-shaped mouthpiece identical of reeds very similar to the Pan's Pipes.

As the number of pipes increased man found that human breath alone was not sufficient to supply the pipes, and that it dosius. was almost impossible to keep silent by stopping with the fingers all those pipes which were not desired to speak. Among the Cilician antiquities brought from Syria is a portion of a figure playing upon a musical instrument of singular curiosity. The pipes are inserted into a small air chest. The right hand operates a kind of cushion or air chest by which the performer forces air into the pipes. The instrument is still on the breast of the player, authorities in its construction. but he no longer operates it with his

Father Kircher in his Musurgia (liber ii, P. 53) gives us a drawing of an instrument which prevented the simultaneous sounding of the pipes. A slider (now called a "valve") placed under the aperture of each pipe either opened or stopped the entrance of the wind into the pipes.

There remains one other connecting link between the Pandean organ and the first organ operated with bellows. This was the Mashrokitha d'Archin, a Hebrew organ still later than Mashrokitha. Here again an enlarged leather bag was filled with a continuous supply of wind from the bellows. According to an old story, in the temple at Jerusalem was to be found an organ of this type, which, when played, made a tone so loud as to be easily heard from the Mount of Olives.

No definite date can be given for the invention of the organ, but we can easily see that in the crude instruments of the ancients existed the skeleton of the modern organ. To this period, then, and some years before the birth of Christ, we may ascribe the invention of the organ.

Hydraulic Organ

 A^{BOUT} THIS time, too, appeared the first hydraulic organ. While some scholars give the credit for the invention of this instrument to the early Romans, it is generally acceded that Ctesibius, a nattive of Alexandria in the time of the second Ptolemy Euergetes (250 B. C.), invented the first organ with bellows operated with water pressure. Its mechanism was exceedingly complicated and difficult to understand; in brief, levers operated in such a way as to keep a continuous supply of air in the air cavities. The air was forced into the tubes and further compression sent it through apertures into the channels beneath the pipes, while water pressure kept the air supply even. There is considerable controversy as to whether

however, seems absurd, since keys were not invented until a thousand years after-

The hydraulic organ was very popular for a time and was used extensively, especially in the private homes of the wealthy Romans and in the temples and Nero is said to have had several in his palace. But the popularity of the hydraulic or water organ was shortlived largely because those things which at first were thought to make it superior to the old organs were found to be unsatisfactory. The dampness caused by the water and the great weight of the organ were serious hindrances. A return was therefore made to organs whose bellows of reeds very similar to the Pans P. Here, too, even as with the pastoral were filled with air by manual rapor. Here, too, even as with the pastoral were filled with air by manual rapor. Greeks, it is used by those men living in organ, known as the pneumatic organ, Greeks, it is used by those men living in organ, known as the pneumatic organ, organ, of A. D. An excellent copy of an organ of this period is found on the sculptures of the obelisk at Constantinople, erected by Theo-

> Probably the greatest impetus given to organ building and the event having the most far reaching influences on its development was the introduction of the organ into church services by Pope Vitalianus I in 666 A. D. It was some time before organs became common in Europe, but from the very beginning they played a most important part in interesting the laymen in organ music and the church

Charlemagne and the Organ

N 757 a great organ with leaden pipes was sent on request into France by the Byzantine Emperor Constantine to Pepin (the father of Charlemagne). Charlemagne himself introduced the organ into German worship after he had conquered and forcibly converted some of the fierce tribes living in the great German forests. The first of these organs was constructed by an Arabian, Giafar, and was sent by the caliph Haroun Al-Raschid. According to Walafrid Strabo the tone of this organ was such that a lady of the court died on hearing it unexpectedly!

In early times the eastern and Mediterranean countries were noted for their organ builders. Venice acquired special fame during the early part of the ninth century. But in later years their eminence passed to the French and Germans. Even the English at an early date took an active interest in organ construction, and some claim from the writings of Bishop Oldhebin that the organ was introduced into this country during the seventh century. The famous Bishop speaks of it as "a mighty instrument with innumerable tones, blown with bellows and enclosed in a gilded case." Considerably later we find Chaucer in The Nun's Priest's Tale saying, His voys was murier than the murie organ, On Masse dayes that in the churche gon,

Nevertheless, in spite of the advances made during the last part of the first period, the organ was in a comparatively primitive stage of development. Little had been done as to size and mechanical improvements. Harmony was unknown.

(Part II of this article will be in the August Etude.)

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The Organist's Library: How to Catalogue and Store It

By CLEMENT ANTROBUS HARRIS

PART III

Providing for a Door

IF THE shelves are to be provided with doors, allowance must be made for the jamb plus the thickness of the door, as these will take off from the width of the opening into the shelves or compartments at the left and right-hand sides of the cabinet. I have known two whole vertical rows of pigeon-holes rendered almost useless by forgetfulness of this fact.

There is, however, a great deal of organ music published which is below normal in size and of various dimensions, most of it wide but some of it high. In, a cabinet already constructed, shelves shortened by the jamb may be utilized for music of this type. In a new one, one or two smaller shelves may be provided for music of these lesser sizes.

The height of the shelves is a matter of personal preference. The writer has found three inches a good working measurement -so much so that he has several times doubled the number of shelves so as to reduce the space to this dimension and at the same time increase the opportunity for classification.

All shelves containing sheet music and bound volumes should be clearly labelled. The labels should be put inside the shelves. For, if put between, they will be clearly associated neither with the shelf above or below them nor with the shelf at the right or left hand of them.

Bound Volumes

B OUND volumes of music may either be laid flat on a shelf or placed vertically, as are the contents of an ordinary bookcase. The normal or vertical arrangement has the great advantage of the titles of all the books being seen at once, and any volume being easily withdrawn without first removing the others. Its disadvantage is that when two or three volumes are taken out at once, the remaining ones are very apt to fall sideways. This, however, can be avoided by having vertical division boards at frequent intervals.

The measurement, front to back, should be the same as in the shelves specially provided for upright sheet music-sixteen inches if a two-inch outer margin is to be allowed. Thus a cabinet of this size, front to back, provides the best accommodation for all full-size types of music. The height of the shelves should be twelve It is sometimes difficult to draw out vertical volumes when closely packed. perpendicular foot allows two inches for this.

Cases for Carrying Music WHETHER THE shelves are to be erected in the organist's own house, pleasure in his possession.

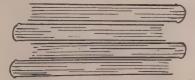
or at his church, concert hall or picture palace, depends so much on local circumstances that little can be said about it here. The writer has found it best to have shelves in both house and church.

If music is to be carried to and fro, a strong leather case full-music-size must be provided. The smaller kinds which necessitate the rolling up or even doubling-up of the music tend to destroy copies very quickly. The music very often will not lie open on the desk. Besides, such cases will not hold bound volumes.

Arrangement of Music on Shelves

A S FAR as possible there should be shelves to correspond with each main division of the contents table. But as music of different types is sometimes contained under one cover, a strict classification can be carried out only in the catalogue. In the shelves, as already suggested, a great deal will depend on the size and shape of the copies and on whether they are sheet music or bound. Still, music under one cover generally consists entirely either of original compositions or arrangements and I have found this a very convenient classification in arranging shelves, the initials "O" and "A" standing respectively for the two classes of music on the labels: thus, "Marches, O"; and "Marches, A."

In case the shelves already existing are not large enough to allow for placing music cross-wise, the different sets on one shelf may be distinguished and kept separate by putting in every alternate set backwards and one an inch out of alignment,



Reference has already been made to the sizes in which organ music is publishedmore varied, I think than is the music for any other instrument. It need hardly be added that when music of different sizes has to be placed in one pile the biggest should be at the bottom, for one can see enough of a large piece under a smaller one to be able to recognize it.

The making of a catalogue and of suitable shelves and the proper arrangement of music thereon take considerable time. But this will be as nothing to the time which will eventually be saved. Nor is this all. Much forgotten music will be brought to light. There will be less playing of one or two pieces almost constantly, to the neglect of others. The owner of the library will likewise have an increased sense of its value, and will take pride and

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By HENRY HACKETT

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-Musical Opinion.

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ORGAN AND CHOIR QUESTIONS ANSWERED By HENRY S. FRY

Former President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. What is the proper combination to use when accompanying a violin solo, a 'cello solo, or a string quartet, on an ordinary two-manual organ? Our church organ is of the 'Unit' type. The oboe is composed of Salicional 8' and Twelfth 22/3'. The Twelfth is entirely too loud and produces a queer "wheezy" tone: Can this trouble be remedied and if so, how?—G. M. W.

A. We cannot suggest any one definite registration for accompanying the instruments you name, as the varied character of accompaniments siggests different combinations. For instance, sometimes where the accompaniment is of a sustained type, the softer Diapasons might be used. At another time a "figure" played on a Flute, Orchestral Oboe or Clarinet might be effective. Avoid the overuse of string character stops in accompanying the string instruments you name. A string quartet should not be accompanied when playing compositions written for that combination of instruments.

We suggest that you call to the attention of the builder of your organ the character of the Twelfth stop and ask that it be made satisfactory. It may be possible to soften it and make it more agreeable.

A. We suggest that you procure "The Organ," Stainer-Kraft, which contains reading matter pertaining to the organ and "Organ-playing, Its Technic and Expression," Hull.

Q. I am a girl seventcen years of age and have been playing the organ for five months, during which time I have not had a single lesson. Our church organist has instructed me twice. I have been appointed assistant organist of the church, and everyone considers it very good that I have learned to play so easily. Do you think there is danger of my forming bad habits? What books would you suggest for my use? I would like some thing suitable for church playing.—G. H.

A. There is certainly danger of your acquiring bad habits if you do not have instruction to guide you. Since your communication seems to indicate that you have talent, you should make an effort to have it developed along the right lines. Some books that you might find useful are: "Thirty Offertories," by Rogers; "Organ Repertoire," by Orem; "The Organ Player," by Orem; "Five Pleces for Organ," by Faulkes, and "Organists' Offering for Church and Recital," by Orem.

Q. Hoping to install a new pipe organ in our church some time, but lacking funds, I am desirous of information regarding a "Carnegie Organ Fund" Is there such a fund and would it apply to a case such as ours!—

M. B. C.

A. Such a fund did exist, but we believe it was diverted to other uses during the war period and has not been restored.

q. As a general rule to what extent does the director of a church choir have authority? Is it usual for an organist to make the decision as to the choice of purely instrumental music, such as preludes, voluntaries, offertories, postludes and so forth, or is it the privilege of the director to make such decisions? Taking for granted, of course, that the organist is capable and realizes that there should be cooperation between the two, who should, in your opinion, make the final decision in case of an argument?—C. W.

A. The extent of the choir director's authority will depend somewhat on the arrangement made by the church and on whether he be choir director or musical director. Ordinarily we would suppose his authority would over matters pertaining to the vocal portion of the work and the accompaniment of such work by the organist. When a special musical service is being planned or a certain feature is emphasized in the musical portion of the service, the choir director might be justified in wanting certain organ numbers. Except under such circumstances we should expect the organist to select the organ numbers and, unless there is complaint as to the character of the numbers, do so without interference from the choir director. In the event of an argument the final decision lies with the choir director, unless the argument be in reference to organ numbers, when the matter must be governed by the amount of authority given the choir director by the church. If the church gives the choir director entire authority as musical director, he might technically control all musical matters.

Q. Would you recommend in organ installation, that the console he aluced in tront of

Q. Would you recommend in organ installation that the console be placed in front of the choir whenever possible? Is it recognized as correct for the soprano voices to be on the right side with the tenors behind them, and

the contraltos and basses similarly arranged on the left, that is, on the choir's right and left? Or should it be the other way? An eminent teacher arranges it as above, but that seems to me to place the high voices with the low notes of the organ, and the low voices with the high notes of the instrument. Which is correct? As I face my choir I have the sopranos and tenors on my right, the others on my left.—G. M.

A. If the choir faces the congregation we should favor the console being placed in front of the choir or in the center between the front row voices of the choir, the organist facing the choirmaster if the office of choirmaster and organist are not combined in one individual. If the organist is choirmaster also we would suggest that the console be placed in front of the choir, with the organist facing the choir. The conventional placing of voices in a chorus is as follows:

TENOR

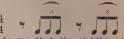
BASS

CONDUCTOR

The fact that the treble end of the console

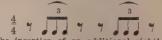
SOPRANO
CONDUCTOR
The fact that the treble end of the console is at the right does not indicate the location of the higher pipes at the right nor the lower ones at the left.

Q. In the "Chant for Dead Herocs," by Harvey B. Gaul, measures 58, 60, 62, 64, 65, 66, 67, will you kindly explain the rhythmic figure:





It seems to me that this should be a quarter triplet as in the preceding measure.—H. O. B. A. Apparently there are errors in the measures you mention. The figures in these measures should be similar to those in measure 57, that is:

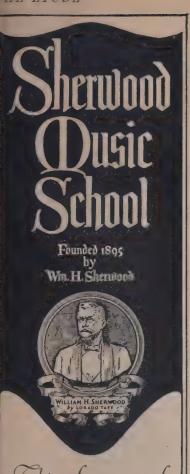


The insertion of an additional eighth rest after each triplet group will correct the error.

The figure in the third measure from the end undoubtedly should be a quarter triplet, as you suggest. The composition evidently was not very carefully edited.

as you suggest. The composition evidently was not very carefully edited.

Q. I am enclosing the specification of our church organ together with two bids for proposed repairs. As I understand it But No. 2 proposes to give only the addition of a new Swell Tremolo above what Bid No. 1 includes. A difference of \$525 in the price seems excessive for the addition of the Tremolo. Do you think these bids include everything necessary for a complete repair job? The organ is about twenty-five years old and hus had no repairing or tuning for about five years. It is badly out of tune, many pipes silent, some speaking intermittently, some ciphering. Besides, the couplers do not function and the tremolo can no longer be regulated, but works fast and noisily. The Oboe is practically useless because it is not kept in tune and is so very bad when out of tune. Will you please suggest a desirable stop for replacing the Oboe and also give suggestions for two additional stops of softer voice and different quality—stops suitable for very soft solo work such as playing during communion—M. E. J. A. The bids you send appear to include a renewing of pneumatics and cleaning the organ; and if you are satisfied that the giver of bid No. 1 will do a complete satisfactory job, we see no reason for paying the price given in bid No. 2. The additional amount would be very excessive for a new tremolo. We would suggest that you make sure that bid No. 1 will include first-class workmanship, and have this party give you a price on a new tremolo in addition, which should not be over one hundred dollars and might be very much less. Not being informed as to the workmanship or the reputation of those who submitted the bids we cannot give you a definite opinion. But it is always desirable to consider quality. Also since we are not familiar with your instrument we of course cannot be sure that these bids include all repairs desirable. We should prefer replacing the Oboe with a new one which should have regular attention to keep it in first-class condition



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BAND AND ORCHESTRA DEPARTMENT

(Continued from page 509)

all orchestras maintaining a standard rep- notable examples of melody playing for

Unlike their more aristocratic sisters in the symphony, the kettle-drums have had few eulogists, and such biographical treatment as they have received is of somewhat fragmentary, even, in some cases, contradictory, character. There can be no question, however, that the melodic use of the drums is the newest phase of timpani art, and it seems reasonable to believe that its possibilities have only begun to be realized. In this departure Wolf-Ferrari is generally believed to have led the way with his cantata, "The New Life" (composed in 1903), wherein seven timpani voices are melodically interwoven with the answering voices of two harps. Sibelius, the Finnish composer, in his Seventh Symphony (with the exception of his "Tempest" overture, his latest work), employs the kettle-drums with flutes and clarinets in contrapuntal melody. John Alden Carpenter's First Symphony, composed in 1917, and bearing the programme title, "Sermons in Stones," opens with a melody for four timpani. Humperdinck, in the dream music for his opera, "Hänsel and Gretel" (1893), introduces brief passages of melody for the drums, which are a prediction of this tendency. A composition quite new-Janacek's Sinfonietta, first performed in America by the New York Symphony Society last Spring-con-

the drums. The creation of a seventyfour-year-old composer, the Sinfonietta is altogether modern in orchestration and employs the timpani with the bass trumpets in contrapuntal melodic effects. For the performance of this composition five small drums, tuned to the highest ("piccolo") register, are necessary.

Had the kettle-drums made no progress since Beethoven, they would still have a very real claim to fame in the fact that it was the master of Bonn who first perceived and utilized their musical properties, as we understand them today, and wove them into the very fabric of his symphonic tapestries. "Beethoven," says the British authority, Cecil Forsyth, in his book, "Orchestration," "found the drums, so to speak, in the kitchen, and elevated them to the clouds. . . Down to and including Beethoven's day two drums only were used. The smaller had a chromatic passage of a perfect fifth, from B flat to F; the larger, a similar chromatic passage from F to C. Invariably the smaller drum played the tonic and the larger the dominant, a perfect fourth lower. Beethoven did not alter the mechanism, pitch, or compass of the drums, but he enlarged their scheme of tuning. In the first place, he put the tonic at the bottom whenever he wished. The drums were now in a perfect fifth and this gave him access to various new tains passages which promise to become keys."-The American Mercury.

EDUCATIONAL STUDY NOTES

(Continued from page 529)

key of G-sharp major—a very difficult key by the way—we find ourselves presently back in A-major again, and now both themes are repeated in this key.

Notice that measure one is incomplete, so that in counting we omit this. In measure nine the last note in the left-hand is staccato. In measures thirteen and fifteen, the four accented right-hand notes form an effective down scale passage.

The last seventeen or eighteen measures of the valse unquestionably demand more attention than all the rest of the piece. The contrary motion between the hands is something which will need lots of practice—preferably with separate hands at first

Serenade Mignonne, by Joseph Szulc.

Serenade Mignonne, by Joseph Szulc.

Probably a third, or more, of the compositions printed in our magazine have non-English titles; and, when necessary, we gladly translate them in part or in whole for the assistance of students. In the present case, the word "mignonne" will perhaps convey little to the minds of many. It really means "dainty." Varying with the context, it often means also small.

In measures 19-20 the right hand is to play legato; the left, staccato, How much charm will be lost if you play the measures otherwise! In measures 21-24 the introduction is repeated; it is as if the serenader were resting for a brief instant. The use of successive dominant seventh chords in measures 38-44 is striking. Accent the bass notes as shown. The middle section of the piece is much richer, more varied, and more expressive than the preceding. It contains many modulations which are to be carefully studied—for what is so pathetic as the pianist who does not know, at every point, in what key he is playing?

Danse Directoire, by Joseph Suder.

The composer of this classico-modern minuet was born in Mainz, Germany, in 1892. He has written much successful piano music, as well as a large number of excellent songs.

The adjective "directoire" refers to the period in French history, during the French Revolution, when there was a Directory formed to govern the country, after the death of Robespierre. This dance is thus in the character of the dances of that exciting period. Here is the rhythmic material

used throughout the dance blow, after the cadence on the dominant, the left hand takes the theme in altered form.

The modern touches, especially the rich harmonies, add greatly to the attractiveness of this composition.

Rustling Leaves, by Montague Ewing.

Mr. Ewing is an English composer of prominence, who has the wonderful ability of producing easy piano pieces that sparkle in such a way as completely to delight young pianists and to relieve any tedium incident to practice of technic. Rustling Leaves is the sprightliest yet. Observe, please, that the introduction is lengthened from eight to twelve measures, by introducing what may be described as a vamp figure.

Theme one starts on the "and" after count one. The same "off beat" effect is logically introduced throughout the section; but Mr. Ewing is wise enough to vary this by frequently having a note on the first beat.

In measure twenty-eight the notes D-sharp, E. A, form a little subsidiary melody which should be brought out.

Returning to the ninth measure, notice the sudden shift from forte to piano. In the orchestra, such usage is common.

The middle section of Rustling Leaves is less animated than what has gone before. The rhythm

is used—and you will note that this is entirely new rhythmic material. By that we mean the piece.

Minuetto in G, 18th Century.

Minuetto in G, 18th Century.

Here is a dainty dance of the olden time. Through the revival, made possible by the distinguished composer and musicologist, G. Francesco Malipiero, it now has outlived the name and reputation of its creator. Although really very simple, it will prove bothersome for the student who does not know how to play trills. For anyone in such an unnecessary predicament we would earnestly recommend the small, but valuable, booklet, "Trills and How to Play Them," by James Francis Cooke. The outlines of the dance are perfectly plain. The first eight measures, which are repeated, lead to the dominant; the following eight, to the tonic. Then comes a plaintive theme in E minor, in thirds. Observe the somewhat naïve repetition of measures three and four of this section. In measure seventeen one finds a chord which a modern harmonist would unquestionably designate as a supertonic ninth (U₉) in B minor. In view of the timid harmonies of that period, the occurrence of this chord here is surprising.

Going back for a moment to section one, we would ask you to look closely at the last measure (at the word Fine.) The F-sharp, a half note, is a good instance of retardation, or the delayed upward resolution of a note.

Love's Paradox, by Francesco B. De-

Love's Paradox, by Francesco B. De-

Leone.

A short sketch of Mr. DeLeone's career was printed in a recent issue. We presume that the word "paradox" is understood by the majority of singers. For the benefit of those who have some doubts, we would say that a statement apparently contradictory but often actually true is said to be a paradox. In the present song the paradoxical statement occurs right at the beginning.

Love's Paradox is rich in melody and has an easy voice-range, which is commendable. In the phrase "and kiss you," we implore you to sound the letters d and y plainly. There are few words more sinned against than "and," which, even by noted concert singers, is often robbed of its final consonant.

Seek Ye First the Kingdom of God, by Franklin Riker.

Mr. Riker is a concert singer and a teacher of (Continued on page 540)



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A CORRESPONDENT writes: "How about playing by ear part of the time? Is it so awful as parents and violin teachers say it is? My mother says she will whale me good if she ever catches me playing even one note by ear."

(Signed) Young VIOLIN STUDENT

Well, "Young Violin Student," the harm it might do you depends very much on how much of this "ear playing" you do and on whether you study your exercises and pieces from the music faithfully and accurately, in addition to amusing yourself part of the practice time in trying to play by ear pieces you have heard or in improvising.

There is a great deal of misinformation about "ear, playing." Many a parent reaches for the hair brush or the razor strop if he finds Johnny (or Sally) letting his fingers wander over the violin strings, playing anything which comes into his head without his eyes being glued to the printed music page. The parents call it "just foolin' round." They have visions of seeing their son in the class with the old chaps who figure in the old fiddlers contest, fiddling Money Musk, Turkey in the Straw, and the Irish Washerwoman for dear life, with bow held eight inches from the frog and feet "stomping" like a threshing machine.

Now let us have the truth in this matter. There is some sense and also much nonsense in this strenuous objection to allowing a violin pupil to do even the smallest amount of violin playing by ear. It will be readily granted that the violin pupil who plays entirely or even largely by ear will get nowhere in mastering the instrument. His playing will always be full of inaccuracies and crudities and, when he plays a composition, it will be at best but a clumsy imitation of how the piece really ought to sound. He will never learn to read music well, and, as a musician, he will be in the same class as people who are illiterate, not knowing how to read or write. The violin student who does all or most of his playing by ear can never become acquainted with the literature of the violin, because he cannot read music fluently.

Lord Bacon, in his famous essays, says, "Reading maketh a full man." It is the same in violin playing. The violin student who has a good technical foundation, is industrious and can read music accurately will in a few years become an educated violinist, familiar with the best which has been written for his instrument.

The Road to Knowledge

A FAMOUS littérateur has said, "Read constantly, anything and everything, just so that it is good literature, and you will in time become an educated man, whether you have had a college education or not." The man who can neither read nor write is doomed to remain an ignoramus all his life. Just so, in learning the violin, the violin student must learn to read music accurately, for this is the key to the vast storehouse of music which has been written for the violin. The violinist who understands the principles of music and the correct technic of the violin will be able to play a composition according to the ideas of the composer.

When a good artist paints a picture of a horse, it looks like a horse. When someone without any artistic training tries to do likewise, he produces something which looks like anything but a horse. It will all be bad drawing and out of perspective

The VIOLINIST'S ETUDE

Edited by ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT
"A VIOLINIST'S MAGAZINE, COMPLETE IN ITSELF."

Playing by Ear

and is more apt to cause laughter than great men did. Many of the most famous admiration.

In the same way the violin player who relies entirely on his ear for the reproduction of a melody and who has no technical foundation in violin playing may be able to produce a crude imitation of what he wishes to express, possibly enough like it to give the hearer an idea of it at least. But he cannot possibly play the composition accurately or artistically. So far the parent who objects to his children doing ear playing is entirely correct.

However, if the violin pupil devotes the proper amount of time to learning technical works, exercises and pieces accurately from the music, there is not the slightest doubt that he can also get a great deal of advantage from spending a portion of his time in improvising and playing by ear. This develops his musical hearing and talent to a remarkable degree. And if he goes to a concert and listens with such close attention and deep concentration to the music being played that on coming home he may play part of what he has heard, the endeavor is bound to help his musical talent and his musical memory.

Listless Listening

 $S^{\rm O}$ MANY musical students hear music in such a way that it goes in at one ear and out of the other. Not the slightest trace remains. Others can go to the opera or to a concert and, after they get home, play more or less of what they have heard, with considerable accuracy, although probably not with the original harmony. This power of reproducing music by ear is more or less a natural gift, but it can be cultivated to a considerable degree if the hearer concentrates intensely on what he hears, with the intention of being able to reproduce it. Talent, like every other musical faculty, is capable of being developed and improved to a great degree. The pupil who spends a portion of his time in improvising and trying to play by ear pieces he has heard will sharpen his musical faculties immensely. Besides, a certain amount of improvising and playing by ear is a great relaxation from playing from manuscript or strictly memorized ma-Seeking to compose music also greatly developes musical invention.

Every musical student who has read much of the lives of the great musicians has been struck by the great amount of improvising and playing by ear which these

compositions had their origin when the composers' fingers were wandering idly over the keys of the piano or strings of the violin. Afterwards these compositions, born in this manner, were written down and elaborated. Every musical student will recall the astounding feat of Mozart, in retaining in his memory and afterwards playing, a mass which he had only heard once, and written down in a fragmentary manner. Bach was famous for his skill in improvising, and Beethoven achieved astounding feats in extempore playing. The lives of the great are filled with stories of their cleverness in improvising, composing and playing the compositions of others, never having seen the printed

The Improvising Gift

AT ONE of his piano recitals I recall having heard the late Raoul Pugno, famous pianist of the Paris Conservatoire, ask his audience for a theme on which to improvise. Several themes were handed over the footlights by members of the audience. Pugno glanced at one of these themes, and, with these few melodic notes as a basis, proceeded without the slightest delay to construct and play a tremendous fantasia with an elaborate introduction, the given theme, several brilliant variations and a difficult finale. No thinking things no hesitation-the whole worked out before our eyes and ears without a moment's delay. Similar incidents could be cited of the powers of other great musicians.

There is no doubt that much improvising, playing by ear and extempore composing, engaged in by great musicians from their earliest periods of study, had much to do with the greatness they afterwards achieved.

To sum up—it is my firm belief that the violin student should devote the major part of his time to faithful, accurate study from the music of the leading technical and expressional works of the literature of the violin, but that he can also greatly develop his talent and musical hearing by doing a certain amount of improvising, playing by ear and trying to invent original melodies and compositions extempore. This leads to technical facility and thus greatly increases the ability to play from the printed page as well as to commit pieces to memory.

"I would exclude modern music from the early education of children. By 'modern music' I mean music which is ultra-modern in conception. Make them acquainted with simple classics and the works of the seventeenth and eighteenth century masters. Let them hear, and if possible play, the easier works of Purcell, Bach, Handel, Haydn, Mozart, Schubert, and Mendelssohn; and later of Beethoven, Schumann and Brahms. When this is accomplished, pupils have a magnificent foundation to work upon. They can study the modern masters and will be in a better position to appreciate them and to form a correct estimate of their intrinsic worth than they would have been at an earlier stage."—Frank Thistleton.



That Soporific Mute

By JEAN TAYLOR

"I CAN'T play those eighth notes softly. Guess I'll use my mute instead."

So the pupil clamps on his mute and listens blissfully to the luscious tones, fooling himself into thinking that he is actually playing the piece softly. Just so some people still vow the earth is flat because it looks flat.

There are just two points to be made in this connection. One is that the mute does not merely soften the tone. It rather changes the quality of it, making it less brilliant and clear and rather more dulcet. The other point is that no mechanical device is a proper substitute for the personally acquired soft tones of the violin, as rich, as varied in color, as the tints of a rainbow.

When a pupil uses his mute for passages marked merely pp he is drugging his tones in a manner which spells death to artistic hopes.

"The great teachers of violin playing know as much, even about the muscular and nervous structure of the human body, as do the great masters of physical culture. They are anatomical scientists, and it is only in the art of music that people of a certain type of mind condemn science.

SIDNEY GREW.

The Bohemian's Birthright

By H. E. S.

SINCE THE Bohemians have always been a pastoral people, content to follow the paths of peace, they naturally have chosen for their favorite instrument the soft-speaking violin. With this they can wander through fields and woods, making music the while. The "fiddle," moreover, can find its corner even in the tiny cottage of the peasant.

Here the family gather about on an evening to listen to the whispering tones of the violin. Sometimes, on gala occasions, when the country-folk for miles around gather for an evening's merriment, the polka or furient sounds joyously above the laughter.

When a child is born in one of these cottages the parents wait with great eagerness for some sign to indicate that the child is attracted to the violin. We can well believe that, drifting through the mind of every Bohemian is the memory of his being lulled into dreams to the gentle tones of this, the most-loved of musical instruments.



Lullaby by Stanislav Sucharda. (From "Modern and Contemporary Czech Art," by Matejcek and Wirth.)

Gransposing for the Violin

By Joseph Marple

to play from a clarinet sheet or a cornet or saxophone sheet. A thorough knowledge of the manner in which music for these instruments is transposed on the violin is therefore essential.

Music for B flat clarinet or cornet is written one whole tone higher than the violin. That is, when C is played on one of these instruments, the tone that is sounded corresponds to B flat when played on the violin or piano. If the scale of C is called for on the clarinet the violin, in using clarinet music, plays the scale of B flat or two flats. Likewise, if the D scale is played the violin uses the C scale taking away the two sharps. The E scale being in four sharps, two of these are removed, giving the scale of D. From this we get the rule, "In transposing music written for B flat instruments add two flats or subtract two sharps, as the case may be, and play the music one whole tone lower than written." This is done by placing the hand in the first position and reading the notes as if they were being played in the second. It will be seen that the violin can go no lower than the written "A," which is played on the open G string. Clarinet or cornet music does not usually run much higher than C, which is taken with the fourth finger on the E string, but when it does it may be played in the higher positions in the same manner.

E flat saxophone music presents much technic if too often practiced.

WHEN playing in an orchestra or smaller the same problem. When the music calls musical ensemble the violinist may be forced for C the violinist plays E flat with the hand in the third position and with the second finger on the A string. He reads the music as though he were playing in the first position always bearing in mind the three added flats. If the signature is in sharps he removes three. When it is in one sharp this is removed and two flats added and when in two sharps these are removed and one flat added. The same rule applies to B flat instruments. When in one sharp he removes this and adds one flat.

In piano or other music when the melody runs in the bass it is taken the same as shown here for E flat instruments except that the signature is not altered.

As there are instruments in almost every key it would be tedious to explain them all in detail. The student should find no difficulty in reasoning them out for himself if he understands clearly that whenever an instrument plays the written C, that tone is produced for which the instrument is named. Music in the C clef 'should be given much study. Every violin student should get himself a viola and learn how to play it.

Warning against the habitual reading of music not composed for the violin should, however, be given, for, though a help in time of emergency, it may lead to a faulty

Vibrato

By CAROLINE V. WOOD

it can safely be said, is as important as good bowing. It is the vibrato which gives the pulsating quality so essential to music on the strings.

This being the case, it can readily be seen that one who plays the violin, viola or 'cello should learn to avoid open strings whenever this seems advisable. The student should get out of the habit of playing too much in the first position, for herein lies the root of the trouble. This advice is especially needed by those who are working without a teacher. They find it too easy to fall back upon first position and open strings whenever possible. But this habit is limiting and detrimental to

It has been said that the hardest thing about trying to overcome the habit of eating too much candy (or anything else) is making up one's mind to stop. So let the student make up his mind that he is not going to use the first position as a makeshift. Besides doing away with much of the necessity of playing on open strings, which teachers are apt to neglect.

their progress.

A good vibrato on stringed instruments, familiarity with the higher positions opens the way for invaluable improvement in

> Open strings should especially be avoided, when possible, on sustained notes. The reason is obvious. Sustained notes on a stringed instrument are indeed beautiful, when fired with a good vibrato, but on open strings they usually sound plain and

Open strings cannot, of course, be dispensed with entirely, nor would that be advantageous. In swiftly moving passages an open string is hardly noticeable. There are times, too, when a sustained note on an open string cannot conveniently be avoided, particularly on the 'cello C-string. In such a case one will find that using the vibrato on an unplayed note an octave from the played open string will give a slight but unmistakable sympathetic vibrato to the open string that is being played. Most advanced players of stringed instruments know this, but it is a point

Sight Reading

By Alfred Jennison Tull

To GAIN facility in sight-reading the student should write a melody, copy it on three or four separate sheets of paper and write the fingering in as many different positions. He should go over the whole until it has made a definite mental impression. He should then take a copy without same positions till facility is acquired. playing.

An absolute familiarity with positions is essential in rapid sight reading. The student must know them so well in scale forms and in practiced exercises and pieces that he can play all with equal facility whenever they are required. This will any fingering marks and play it in those greatly improve ease and confidence in

"It is essential to a correct rendering that, even in the first pieces played by a beginner, a perception of the phrasing as a whole should be acquired; not, as is usually the case, regarding the bowing marks and the legato signs as exclusively determinative of it."—CARL SCHROEDER.

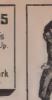


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VIOLIN QUESTIONS ANSWERED

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Orchestral Violinist

F. C.—Cesare Tonossi, a violin maker of considerable reputation, made violins in Novara in the nineteenth century. Details of his life are not available. 2. Hart and Sons, London, England, are famous dealers in and repairers of violins. If you have a certificate from them that your violin is genuine, it undoubtedly is. Otherwise you will have to show it to an expert to decide the matter.

3. If you are an experienced orchestral violinist you might secure a position as violinist in one of the women's symphony orchestras or in an ensemble which plays at hotels, cafós and restaurants or over the radio. It is not much use trying to get a position of this kind by correspondence. The best way is to go to New York, Chicago, Philadelphia or one of the other large cities and make inquiries in person of the leaders of orchestras and ensembles which employ women violinists. You might be able to obtain such a position in Detroit which is near your home.

Made in Mittenwald

I. M. S.—The label in your violin states
that the violin was made in imitation of
Stradivarius, the famous Cremonese maker,
by Fried. Aug. Glass. There were no doubt
violin makers in Germany named Glass but
none of note. The name, "Fried. Aug. Glass,"
has been widely used by way of a trade-mark,
by makers in the Mittenwald, Germany.
These violins are mostly factory fiddles made
for the export trade, and are of no great
value.

Duiffoprugear Label

E. C. B.—There are many violins with the Duiffoprugcar label, with inlaid backs and the inscription wherein the wood of which the violin is made is supposed to speak, saying, "When I was part of a living tree, I was silent; but now that I am dead I can sing." These violins are mostly made by German and French makers, not by Duiffoprugcar. They are of varying value. Send your violin to a dealer in old violins, and he can appraise it.

Neuner
L. W. Q.—Mathias Neuner was a German violin maker who made violins in the Mittenwald, Germany, in the nineteenth century. Violin authorities simply record his name and give no details as to his career, since he was not a maker of great renown. Your violin may be a good one for all that. It is more likely to be genuine, since the violins of obscure makers are rarely copied. Send your violin to an expert for an opinion as to its value.

Left-Handed Playing

Left-Handed Playing

A. A.—I have known people who were naturally left-handed but who played with the violin right-handed—that is, with the bow held in the right hand—but almost invariably they had begun to study the violin right-handed in childhood, or at least in their very early teens. As you have learned to play left handed and are nineteen years of age, it is doubtful if you could change and learn to play right handed, as left handed people find it increasingly difficult, as they grow older, to acquire much skill with the right hand. The only way for you to find out is to try it. Any good violin teacher could advise you, after a few months' lessons, whether or not you would have to change the sound-post to the left and the bass bar to the right of your violin. The strings should be changed so as to read E-A-D-G going from left to right. Repairers charge \$5 or more for making these changes.

Control of Vibrato

T. B., Jr.—When the vibrato has been mastered in its highest perfection, the player is able to control its speed at will. Some passages will be more effective when the vibrato is executed more quickly than is customary. While I cannot say definitely without watching you play, I should suppose that your difficulty in obtaining a perfect control of the vibrato in positions above the third is probably caused by the fact that you do not draw your thumb under the neck of the violin as far as is necessary in the higher positions. I would advise you to go to a first-class violin teacher for a lesson on the vibrato.

Musical "Small Goods"

A. L.—You can buy string gauges, string oil, and all kinds of musical small goods for your music store from any wholesale music house dealing in musical small goods. You will find wholesale dealers listed in the city and telephone directories of your city.

Teachers Differ

Teachers Differ

M. L.—A beginner should start on the easiest scales, after the first few weeks of study. Most elementary violin instruction books take up the study of the keys and scales systematically. Get Wohlfahrt's "Easiest Elementary Method for the Violin," Op. 38 (Presser Edition.) You will find it a safe guide in elementary scale practice. 2. Teachers differ very much in their ideas of the time when position work should be taken up, some starting it earlier than others. It should not be identifies you as one in funch with the

started until the pupil has a reasonable foundation in the easier keys, at least of the first position. A talented pupil who can play the above-mentioned work by Wohlfahrt really well, can be safely started in the third position. 3. There are many books for the study of the positions, among which may be named Hohmann "Violin School," Part 4, "Class Method for the Violin," by Albert G. Mitchell, Part II, Hermann Violin School, Part II, "Violin School," by Hubert Ries, Part II. The last two works are much more difficult than the others. 4. I do not know any me book which would take the place of all those you mention. Even if there was one it would not be policy for the teacher to use it, forgetting a new book at regular intervals, stirs the pupil's interest and gives him a pleasing feeling that he is making progress. A pupil would become tired and discouraged studying out of the same book for several years. 5. By all means take up the third position after the first and not the second position. The study of the second position inght follow that of the third. 6. You do not need any special exercises for your pupils, for the study of the vibrato. It is easiest, at first to apply the vibrato in the third and fourth positions. The scales played very slowly in whole notes make excellent exercises for the vibrato, after which other exercises and pieces can be used. At first you can indicate by marking with a pencil where the vibrato should be applied. 7. Instruction in the use of the wrist should begin very early, as soon as possible, in fact.

The Paper Label
C. J. S.—The paper label in your violin states that it was made by Nicolo Amati, in Cremona (Italy), in 16—. If it is a genuine Amati, in good preservation, it might be worth several thousand dollars. However, there is not more than one chance in a hundred thousand that it is a real Amati. There are literally thousands of imitation Cremona violins, with counterfeit labels, as yours, no doubt, is. You could send your violin to an expert for examination, but I feel that you would be going to useless trouble and expense in so doing.

When Bow Hairs Fail to Grip
J. W. B.—Polishing your violin with a piece of silk will not injure it. It will help it, if anything. 2. I would not advise you to expose your violin to the direct sunlight.
3. Radio tones from a loud speaker will not affect your violin one way or the other.
4. The violin does not sound as brilliant in damp, foggy weather as it does in a clear, dry, crisp atmosphere.
5. The bow hair fails to grip the string at times from a variety of causes: the hair may be too old and worn out; the bow-stick may be of poor quality; the bow hair may not be sufficiently rosined with rosin of good quality; the strings of the violin may be worn out; scuffed, of the wrong size, false or of poor quality, tagain, the fault may lie with the player's faulty bowing. I cannot tell the exact cause without examining your violin and bow and hearing you play.

Prodigies Young or Old
H. G. D.—Almost without exception, the great violinists were prodigies, having commenced the study of the violin from five to eight years of age. It is quite true that many prodigies fall by the wayside, without ever reaching the heights of virtuosity, but it is also true that none seem to scale the heights except those who begin the study of the violin when small children.

Factory-made Fiddle
R. A. B.—The violins you speak of are
factory made, and sell at wholesale at about
\$25 and at retail at from \$40 to \$50.

To Play in Time
H. T. Y.—A good way to teach your young pupil to play in time would be to get a book like "Easiest Elementary Method for Violin," Op. 38, by Wohlfahrt. The exercises in this book have a melodious accompaniment for the second violin that the teacher may play. The accompaniment of the second violin will help the pupil to keep correct time. The two parts form pleasing duets also.

Too High for Jumping
O. L.—It will not do you the slightest good to try and play the Paganini Caprices, with such a slight foundation as you say you have. Confine yourself to something you can really year.

Directions for Vibrato
P. K.—You will find the information you wish on the vibrato by getting the little work, "The Violin and How to Master It, by a Professional Player" (Fischer, New York City)

Box Fiddle
PEG O'NINNY—You are quite correct. The title of the book in question should read. "The Violin and How to Make it, by a Master of the Instrument." The writer of this book would no doubt be gratified to learn that you have succeeded in making a violin solely by the directions in this book. I agree with you that the chapter about the "Savart Box Fiddle" is of great interest and that every amateur maker should try to make one.

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TEACHERS' ROUND TABLE

(Continued from page 508)

ly. Please suggest studies and pieces for her.

2. Another musical pupil is ten years old and has been studying several months but has very small hands. What pieces should I give

3. Please give me the names of some good duets of Grade III.—M.

You are wise in proceeding carefully with this pupil, since musical talent is often marred by an over-zealous desire

to advance the pupil.

Evidently she is now well into Grade III and should be ready for some of Bach's Little Preludes. Loeschhorn's Op. 65, beginning with the second book, ought to be adapted to her case. For pieces I suggest Dussek's La matinêe, and Schubert's First Three Waltses, Op. 9. More popular are Austrian Song by Pacher and selections from Tchaikovsky's Album for the Young, Op. 39.

2. I frequently recommend, in such a ase, Lemoine's Fifty Juvenile Studies, Op. 37, which are especially written for little hands. For pieces, the following ought to fit her capacity: Haydn, Andante from Surprise Symphony; Gurlitt, Slumber Song, Op. 101, No. 6; Beethoven, Allegretto from Seventh Symphony; Poldini, l'alse sérénade.

All of these are published by the Presser

Company,

3. Standard Duet Players' Album is a good collection of pieces, mostly in Grade III. For separate pieces, I suggest: Rathbun, A May Day; Engelmann, Over Hill and Dale, Op. 270; F. P. Atherton, Morris Dance, Op. 195.

Playing Dance Music

1. What book should one study after Czerny-Liebling, Book 3?
2. If a pupil chords with an old-time orchestra all night for dances will it stiffen the wrist? The pupil practices two hours a day. Dance music is easy, but some teachers say that it involves "too much chording." Under such circumstances, could the pupil ever realize his ambition of becoming a first-class planist?—A. B. W.

1. Try Moscheles' Twenty-Four Characteristic Studies, Op. 70, Book 1.

2. Anything which involves a continual expansion of the hand into octave posi-tion is liable to stiffen the wrist. Besides this danger in the "chording" process, there is the even greater objection to such dance playing that it tends to make the player machine-like and to deaden that personal and elastic style which is the hallmark of artistic playing.

If your pupil has genuine musical insight, he may be able to conteract these dangers by continual attention to looseness of the wrist, and by the cultivation of grace and flexibility in solo work. But he should thoroughly realize these dangers and be prepared to resist the baneful influence of continual hack work.

Answers to Gest Questions on Page 507

1. Haydn wrote 125 symphonies; Mozart, 49; Beethoven, 9; Schubert, 10; Schumann, 4; Mahler, 9; Brahms, 4; Franck, 1.

2. Don Juan, Till Eulenspiegel, Tod und Verklaerung, and Also sprach Zarathustra.3. Igor Stravinsky. Russian.4. Four. Two. Franz Schubert.

5. Goldmark was born in Keszthely, Hungary, in 1830, and died in Vienna, 1915. He was a noted violinist and composer. His Rustic Wedding Symphony and the orchestral overtures Sakuntala and Sappho are delightful works which are still popular

with symphonic audiences.

6. Peter Ilich Tchaikovsky.

Les Préludes.

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A. S. GARBETT

Beethoven's Deafness

long in recognizing his infirmity to its full pression of the different faces and to extent. After 1815 he could only communicate with his friends by writing, yet in 1822 he attempted to direct a rehearsal of "Fidelio," with the pathetic results here related by a friend:

"From the duet of the First Act," says Schindler, "it was evident that he could hear nothing of what was going on. He kept back the pace considerably; and whilst the orchestra followed his beat, the singer hurried the time. There followed general confusion. The usual leader of the orchestra, Umlaf, suggested a short rest, without giving any reason; and after exchanging a few words with the singers they began again. The same disorder broke out afresh. Another interval was necessary. The impossibility of continuing under Beethoven was evident; but how could they make him understand? No one had the heart to say to him, 'Go away, poor unfortunate one, you cannot conduct.

LIKE most deaf people, Beethoven was from side to side, trying to read the exunderstand what the difficulty was: silence came over all. Suddenly he called me in his imperious manner. was quite near to him, he handed me his pocket-book, and made signs to me to write. I put down these words: 'I beg you not to continue; I will explain why at your house.'

"With one leap he jumped quickly from the platform, saying to me, 'Let us go quickly.' He ran straight to his house, went in and threw himself down on a sofa, covering his face with his hands; he remained like that till dinner-time. At the table it was impossible to draw a word from him; he wore an expression of complete despondency and profound grief. After dinner when I wanted to leave him, he kept me, expressing a desire not to be left alone. . . . During the whole of my connection with Beethoven I do not fortunate one, you cannot conduct.' know of any day which can compare with 'Beethoven, uneasy and agitated, turned this awful day of November."

The Coronation of John Philip Sousa

eign origin.

'Some obscure brass-band journal published in England declared that America was entitled to the palm for the best military marches, and cited, among the composers of America who were doing good work in that line, Graffula, Downing, Reeves, Messud, Brooks and Sousa. The

Everybody knows that Sousa is "The article continued: 'The last named who, March King." How he came by the title we understand, is conductor of the government band at Washington, is entitled to the name of 'March King' quite as much as name of 'March King' quite as much as Strauss is to that of 'Waltz King.'

"My publisher showed me the article and an advertisement which he was issuing: 'You can hear his music from the Atlantic to the Pacific, from St. Lawrence to the Gulf Stream. The March King reigns supreme!' The title has remained with supreme!'

Henselt, the Geacher

most pianists of his day and an aristocrat by birth, was also a fine if somewhat aweinspiring teacher, according to Alice M. Diehl whose "Musical Memories" include some lessons with this artist.

"He would come in," she says, "in his white suit, a red fez on his head, a flyflapper in his hand, and, motioning to his pupil to seat herself at the piano, would say in his short, brusque way, 'Begin soand-so."

Some terrible moments would follow, too lengthily described for repetition, but, going on, "He would come slowly across the room, evidently struggling for self-mastery, and in a gentle manner of intense politeness, of overwhelming deference, would once more point out a long string of defects. In fact, the defects were so numerous that, indeed, every note seemed wrong, every finger misplaced.

"'Now you will be so very good as to begin again,' he would add, with terrible

ADOLPHE VON HENSELT, one of the fore- sweetness. And while, strung up to the intensest pitch, she made a desperate attempt to do all that was required at once, he went to a side-table, took a huge spoonfull of some medicinal salts from a glass jar, mixed it in a tumbler of water, and

> "Then perhaps there would be a milder quarter of an hour, he pacing and crying 'Falsch!' and she stumbling through the piece and correcting. Then he would stop short, say 'Stop!' once more, and heave a huge sigh of utter hopelessness; then saying, 'Get up,' he would sit down and give what was the real lesson.

> "In ten or twenty minutes he would clearly and concisely teach a pupil enough for months of work. Not only did he lay down rules, but he also explained the why and the wherefore. He proposed problems but added their solutions. Enough said, according to his idea, he abruptly rose and without another word stalked out of

First Performance of Wagner's "Ring"

Singer" include recollections of the Bay- on Sunday, August 13. reuth Festival in 1876, when Wagner first produced his great trilogy, the "Nibelun-

MINNIE HAUK'S "Memories of a gen-Ring." It began with "Rheingold"

"We had to walk to the theater early on (Continued on page 553)

Master Discs

(Continued from page 502)

"Fourth" which embodies instead the vitality and brilliance of pure optimism, thereby presenting a strange paradox. For the "Fourth" was written when the composer's unhappy marriage of only nine weeks' duration had broken up in 1877 and when, after a period of deep mental depression, his health had given way, necessitating a trip to the Lake of Geneva in Switzerland under the care of his brother Anatole. Listening to this noble work one is certainly never reminded of illness but instead of power, strength and health.

Antar Symphony

TWO OTHER Russian composers after Tschaikovsky engage our attention on Columbia record No. 50130D. This disc contains the colorful third movement from Rimsky-Korsakoff's "Antar Symphony," and the bold and vigorous *March* from Borodine's "Prince Igor," both brilliantly performed by Sir Thomas Beecham and the Royal Philharmonic Orchestra. Here is a record that we believe every music-lover should be sure to hear-for its rhythmic vitality is a keen pleasure not too often encountered.

Other discs which we find meritoriously interpreted include operatic scenes and arias and also several piano recordings. On Victor disc No. 8111 we hear Martinella, Pinza and the Metropolitan Opera Chorus sing the Temple Scene from the 1st Act "Aida"; and on Columbia disc No. 50135D we hear Bruna Rasa and Carlo Galeffi sing the duet between Aida and her father from the 3rd Act. Both scenes prove convincingly projected and seem well worth adding to the operatic end of the musical library. On Brunswick record No. 50158 we find the lovely voice of Karin Branzell singing two popular contralto arias in her own richly resonant and humanistic manner. The first is Leonora's air "O mio Fernando" from Donizetti's "La Favorita," and the second is the famous hair-cutting siren Delilah's so-called Spring Song from the first act of the French opera "Samson and Delilah." On Brunswick disc No. 50131, we discover the popular pianist, Leopold Godowsky, playing two standard compositions in a manner to engage favorably the attention of both the music-lover and the student. His selections were Mendelssohn's Rondo Capriccioso and Liszt's Paraphase on the "Quartet from Rigoletto." Harold Bauer. another popular pianist, we also heard propitiously projected from Victor disc No. 1373—in performances of an arrangement of Bach's Chorale "Jesu, Joy of Man's Desiring" and Chopin's "Impromptu in A

The Greek Lyre Club

The Greek Lyre Club

To the Etude:

We wish you to know about the club we have organized here.

For each major scale played correctly, with the metronome set at 120, I gave a ticket with that scale written on it, as well as the pupil's name and the date it was received. This, with the exception of the three enharmonic scales (F sharp and G flat, B and C flat, D flat and C shurp), for which I gave two tickets each, making fifteen in all. When a pupil had received the full number and could play any scale I asked for and recite the signature thereof, she was given the lyre pin purchased from The Theodore Presser Company. I told the pupils that when I had given out five pins we would organize a club. We had seven charter members to start with and a new member to initiate at the next meeting.

I told the girls—all of High School age—about the old Greek Lyre and about Terpander and Pythagoras adding the other strings to complete the octave. They were very attentive. When I asked them to select a name for our club they decided on "The Greek Lyre Club." Our club whistle or call consists of the four tones to which the original four stringed lyre was supposedly tuned.

Lulu B. White.

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Public School Music

(Continued from page 510)

play French horn parts. As a temporary on their part should be encouraged by the expedient this plan has many advantages. The two instruments are written in the same key and consequently the problems of transposition are eliminated. The melophone player may be encouraged by this experience to undertake the study of the French horn. The tone quality of the two instruments is quite different, however, the melophone lacking the deep resonance and rich beauty of the French horn.

Trombone and Harmonium

WHERE THE trombone is missing the important parts for that instrument are usually assigned to the 'cello or the double bass. Sometimes a trombone solo may be given to the cornet, to be played an octave higher.

The value of the harmonium, or reed organ, in a small and incomplete ensemble is not fully appreciated. Otherwise many an old harmonium stored away in some obscure attic would be hauled from its hiding place to become the center of the small orchestra. The mellow tones of the instrument blend readily with string, wood wind and brass instruments and supply a rich harmonic background for the other instruments. Some of the stops may effectively be used in solo passages, especially as substitutes for the oboe, clarinet or flute. Quite a number of editions of music supply regular parts for the organ or harmonium, and, where this is not the case, an extra piano part can easily be adapted for the use of that instrument.

Use of Scores

TOO MUCH emphasis cannot be placed upon the value to the leader of the school orchestra of the use of full orchestra scores. Publishers of music for schools are beginning to supply scores for their orchestra selections, and this move talented students to undertake their study.

leaders who should equip their school libraries with as much of this type of music as possible.

Score reading is not easily mastered, but it is one of the distinguishing marks of a real musician. Even during the process of acquiring this ability the leader will find the scores invaluable. They make practicable thoroughness of preparation for the orchestra rehearsal otherwise impossible. The conductor can study every effect in advance and know exactly what to expect from each instrument in his or-chestra. The score enables the leader to anticipate the problems of missing instruments and to cue in the essential missing melody and harmony tones in advance, thereby saving time and energy at the rehearsal. This saving of time is of vast importance not only because it means greater accomplishment but also because it prevents the disorder which is so often the accompaniment of the periods which the leader must often spend in arranging substitutions in certain instruments or in finding and correcting false notes.

Time is saved at the rehearsal also because the leader has before him in the score the duplicate of every orchestral part and can refer to the score on every uncertain point or at every wrongly played passage instead of going to the stands of the players and pouring over the parts to find the mistakes. The score also makes convenient the indicating of entrances for the various instruments, a matter of vital importance both at rehearsals and perform-

Wise and discriminating substitutions for missing instruments tend to maintain an artistic balance of instrumentation thereby training the performers in the feeling for orchestral effects. This will often lead to an interest in the missing instruments which is the first step toward inducing

EDUCATIONAL STUDY NOTES

(Continued from page 535)

Because of You, by George Roberts.

Because of You, by George Roberts.

This is the second occasion on which Mr. Roberts has been represented in the music pages of our magazine. When his attractive piano solo, Mountain Daum, appeared in a recent issue, we stated in these columns that its composer is a prominent American accompanist whose constant touring with leading artists leaves him all too little time for composition. Mr. Roberts' song, Pierrot, written several years ago, has proven most successful. Here is a song of a different type but equally pleasing.

Remember that allegretto signifies only slightly more than moderate speed. When you come to the word "holiday," do not sing something that sounds like "holaday."

Scene Pittoresque, by T. D. Williams.

Mr. Williams was born in Wysox, Pennsylvania, in 1865. Of all his compositions, those for the violin are the most liked, particularly the famous Melody in D.

The present number is, to our mind, the most convincing he has yet composed. Its sections are nicely contrasted; its phrases are well balanced; and the bowing is not difficult for the well-grounded young violinist.

singing. Formerly located in New York City, he is now a resident of Seattle, Washington. He is eminently equipped with what may be called the "vocal sense," and this fact shows itself plainly in the songs he writes.

The opening section of the song in question partakes of the nature of recitative without actually being that type of singing. Later in the number there is some genuine recitative.

The lovely melody commencing at the words, "Consider the Illies," should be sung deliberately and smoothly. Its charm will inspire the singer to do his very best in every way—in diction, intonation, and so forth. The comfort, expressed by this text from St. Luke, has been felt by un-numbered thousands of Christians, and in our opinion these words have never been wedded to nobler music or music that better serves to intensify the meaning of the text. In the line, "Solomon in all his glory," all consonants should be forcefully enunciated.

Country Dance, by Georg Eggeling.

Herr Eggeling was born in Braunschweig in 1866. His training in music was characteristically thorough, and was received at the Berslaun Music School in Berlin and from private teachers, a m, o n g the mount of the base of the has had a notable career. In America he is best known for his likeable piano pieces.

The themes of this dance are truly r ustic, ighthearted, unsophistic cated. In the Trio, notice the episode in A major, as well as the skillful modulation to D-flat. To Country Dance, by Georg Eggeling.

Herr Eggeling was born in Braunschweig in 1866. His training in music was characteristically thorough, and was received at the Breslaun Music School in Berlin and from private teachers, a m.o n g t h e m Doctor Eduard Frank. As a composer and musical editor he has had a notable career. In America he is best known for his likeable piano pieces.

The themes of this dance are truly rustic, light-hearted, unsophisticated. In the Trio, notice the episode in A major, as well as the skillful modulation to D-flat. The composer's technic in composition is indeed great; it never lags behind his fertile inventiveness.



Harmonies du Soir, by J. Frank Fry-

singer.

The title means "Evening Harmonies." The use of French titles by ordinarily English-speaking composers is common and may well be explained by the fact that French is a more mellifluous, more musical language than English. This is doubtless why Cyril Scott, for example, called his Negro dance Danse Negre; and a thousand other instances could be cited.

This is an exceptionally effective recital number, if your organ has chimes and a harp; and it is still very beautiful without these attachments. Substitutes for the chimes and harp are suggested by the composer.

At first, the extra-staff notes—that is, the notes lying outside the staff and requiring leger lines—may puzzle you. In the second measure of the solo, the lowest note is D-sharp. Similarly in the seventh measure the lowest note is D. The arpegio section is in E-flat, a pleasant key-change from a sharp key. The modulation back to the "home key" is accomplished by means of an augmented sixth chord.

"To cultivate art, to love it and to foster it is entirely compatible with all that makes a successful business man."-Otto H. Kahn.

Can You Tell?

- 1. What is a Scale?
- 2. What does the upper figure of a time signature indicate?
- 3. How is the Augmented Sixth Chord derived?
- 4. Who was the organist who had Weber and Meyerbeer as pupils, and about whom Browning wrote a poem?
- 5. What American grand opera has been most often performed in public?
- 6. Who is credited with having first employed the crossing of hands in keyboard execution?
- 7. In what great work is the familiar song, "O rest in the Lord"?
- 8. Name in order the pitches of the Harmonic Minor Scale with five sharps in the signature.
- 9. In what sonata is there a famous Turkish March?
- 10. What is a Coda?

TURN TO PAGE 548 AND CHECK UP YOUR ANSWERS.

Save these questions and answers as they appear in each issue of The Brude Music Magazine month after month, and you will have fine entertainment material when you are host to a group of music loving friends. Teachers can make a scrap book of them for the benefit of early pupils or others who sit by the reception room reading table.

The Prima Donna's Waist

By H. EDMOND ELVERSON

century the name of Marie Tempest became a household word in American musical circles where light opera, of the better type then so popular, was appreciated. Those were days, too, when the prima donna of a light opera company had to have more than mere physical charms, however helpful those might be toward popularity. She must have a voice, and she must know, too, how to use it.

It was into such a time that winsome Marie Tempest came, and saw, and con-Then someone discovered that she quered. had still higher possibilities, and off she went to "Dear Old London Town" for study.

Now, at that time Manuel Garcia was still reaping the professional rewards of having saved Jenny Lind's voice. He was the lodestar of the aspiring singer; and to him went Marie Tempest.

Incidentally, it so happened that those were the days of the "wasp waist." And Miss Tempest had one of the "waspiest"

EARLY in the last quarter of the last waists that ever light opera "fan" had looked upon. Its eighteen inches of girth was its possessor's pride.

Miss Tempest appeared for her appointed audition with the redoubtable Garcia. The master's eyes at once encompassed that frail waist; at least they seemed to see all the way around it.

"Miss Tempest," he said with calm but crushing finality, "go home and release your stays at least six inches; then I can hear you sing."

Miss Tempest did so; and, under the guidance of her mentor, she became for years one of London's favorites in opera, oratorio and concert, as well as later on the legitimate dramatic stage.

All of which but points the varied paths to fame. And it is with this in mind that we are presenting to our readers the New Etude Gallery of Musical Celebrities, a group of which appears in this issue. These portraits and biographies, which have been offered in past numbers of The ETUDE, may be secured by correspondence with the publisher.



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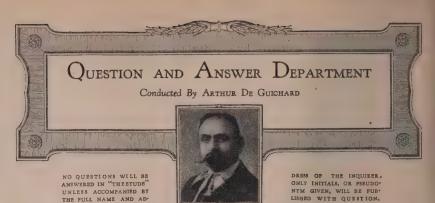
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To Become a Virtuoso Pianist.

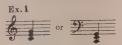
To Become a Virtuoso Pianist.

Q. I beyan to study the piano at the age of eleven. After three years' lessons from a good teacher I had to discontinue for financial reasons. Then I took again from another teacher for eight months, only to find that my fingers had become stiff, after four years' idleness. I have long, slender fingers but do not have perfect control over them. Will you kindly advise me how to become a "self-taught virtuoso-pianist"—what exercises and pieces to use? As it means very much to me, I would appreciate your answer very highly.

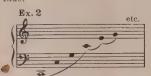
A. No one could advise you without seeing you and hearing you play. From your own description of your deficiencies, it is to be feared that your chances of virtuosity are somewhat slim. The best and only advice to be given you is to consult a recognized, competent plano teacher, one who is reputed for fair, disinterested decisions; then abide by his or her verdict. "Virtuoso" means "one who is remarkably excellent in the technic of playing." It's a long, long way to Mount Parnassus; but you might get there. Please let me know how you succeed.

The Natural Harmonic Basis of the Major and Minor Triads.

Q. I know that the major triad



is based on the harmonic series, above a given tone, thus:



I have read that the minor triad:



is based on the harmonic series "below" a given tone, thus:



Do these "harmonics below" really exist, or is it only a supposition? In all that I have read about acoustics I have not found any mention of harmonics below.—J. C., Lawrence, Massachusetts.

A. Your understanding of the major triad (Ex. 1) as being based on the harmonic series (Ex. 2) is perfectly correct. In Ex. 3 you have accurately written a minor triad; but to show that it is formed or based upon a harmonic series from a generating or fundamental note is quite another matter. Another name much employed for "harmonic" is overtone, by which we understand that from a low note, called the generator, over notes or tones, are heard, as in your Ex. 2. Go to your piano, put down the damper pedal quietly and keep it down; with your right hand strike forcibly (but exactly, without touching any other note) the low C, two lines below the bass stave. Listen intently and you will distinctly hear the over tones (harmonics) of Ex. 2. Some very talented musicians have argued inversely that the minor triad is evolved from a high note by descending in like progression of intervals. It looks pretty on paper, but the under tones are not excited and therefore cannot be heard. Therefore, they do not exist. You are right.

and fingering of broken chords in various forms and positions? V. What is the correct accent in interpreting measures 32, 36, 38, 39, 40, 42, 44 and 46 of Chopin's Etude, Op. 10, No. 3? There is a sixteenth note concluding a phrase on the first beat in each of these measures, and I cannot decide thether it should or should not be stressed.—F. E. B.

A. (Questions I-IV, inclusive have been treated by letter.) "Broken chord" is another name for Arpegyio under which title it is usually indexed. V. The phrases in each of these examples are plainly indicated as ending on the first beat of each measure, a sixteenth-note marked staccato; a new phrase begins immediately on the next sixteenth-note. Therefore the sixteenth-note ending the phrase should be played as a thirty-second note, unstressed. The stress will be given to the following note which begins another phrase (of 2, 4, 8 or 16 sixteenth-notes).

A Trill Treatise, Accents for Rapid Scales, When to Play "Bach's Forty-eight"

A Trill Treatise, Accents for Rapid Scales, When to Play "Bach's Forty-eight"

Q. (i) Will you please advise me as to some particular treatise or work to improve the playing of trils? (ii) In playing a rapid scale passage should groups of notes be accented according to the time-signatures? (iii) Would you advise a sixth-grade plano pupil to take up Bach's "Well Tempered Clavichord," not having heretofore been given it? If so, with what end in view?—C. M. W., Massachusetts.

A. (i) "Exercises et Etudes pour le Trille" (Exercises and Studies for the Trill), by Isidor Philipp, published by Jacques Heugel, Paris, France, is a work such as you request. (ii) No. After the first note of the scale there should be no accent whatever, your chief aim being to obtain a perfectly even touch throughout. However, when practicing scale passages you will read the notes in their groups, mentally sensing their group initials but without stressing any note after the initial note. Let the scales be practiced research and diminuendo without pedal but with steadily increasing or diminishing weight of touch. (iii) Most decidedly. But do not plunge into them without proper preparation. Study, first of all, Bach's "Two-part and Three-part Inventions." Learn to play these from memory. When you can do so, study the "48." You ask—with what end in view? "Chiefly that of becoming a thorough musician." Music, in its best expression, consists of harmony and counterpoint: harmony or the construction of chords considered perpendicularly, as though built upon an actual foundation; counterpoint, or the free flow of melodies and the interlacing of melodies (here the viewpoint is horizontal) which, in the course of their progression form chords. By the study of the "Inventions" and of the "48" all of this may be acquired; you will be able to examine the construction of a composition in chords—(harmony)—up and down, and in parallel lines from left to right (counterpoint), noting the dovet alling of the different parts and their resultant harmonies. W

Q. Please tell me how to play the following:



"DOUBTFUL," Ashland, Oregon.

A. This is a simple arpeggio or broken chord. The bass part is played by the left hand, fifth finger on the G, followed at once by the third finger on D, then the first finger on B.



The three notes are to be played rapidly in that order, with a rollling motion of the hand. The treble note G must be played simultaneously with the bass C on the first beat. The damper pedal should be pressed down with the first beat.

Advice for Precocious Pupils

O. Two of my pupils are exceptionally gifted, a boy of 13, who has marvelous technic, great speed and freedom, and a girl of

(Continued on page 553)

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WITH THE coming of July every mother is confronted with the problem of keeping busy the children who are released from the regular routine of school life. Therefore, remembering the old proverb about mischief and the idle hands, she should plan something definite to keep these hands employed. Music is undoubtedly the best "something" she can select for this purpose, because it actually does keep the hands busy while it entertains and instructs the mind.

The vacation season should be made the harvest-time for music study for those who have taken up the work, and it is by far the very best period in the year for beginning lessons. If the children are already started in music-study, then the number of lessons taken per week should be increased, as should also the length and frequency of the practice periods, that all possible progress may be made during vacation.

Having had the drill in habits of study for the school year the child's mind is trained to a certain degree, has acquired to some extent the ability to concentrate and is prepared to meet new problems.

On the other hand, if the child is allowed to amuse himself in a desultory fashion for the entire three months of vacation, there must be a new adjustment to the discipline of study when school days return and receptivity and the habit of concentration are again to be cultivated. Therefore, when you have given the child a complete "vacation" of one or two weeks for refreshment and recuperation, after the strain of final examinations and the terror from the fear that they "may not pass" is over, you will be wise to start in with a definite and well-planned music schedule for the remainder of the vacation season.

Vacation Music School

IF YOUR community supports a regularly organized vacation music school, put the tiny children in one of the beginning classes where they will have a short daily lesson in rhythmics and ear and melody training, which is after all largely a playtime of dancing, singing and listening. Then by fall you will find them ready for a regular weekly lesson, and throughout the school year they will be prepared to pursue music-study without physical or mental strain. If there is no such institution in your neighborhood, try to interest some one of the local private teachers in organizing a beginning class of this type, using your influence with other mothers in the community in getting together a large enough membership to make its continuance interesting to the pupils and financially possible for the With the older children, already proficient in the subject, there is no better place for vacation music study than in some one of the summer camps specializing along this line. Since these camps are becoming more numerous and are increasing in popularity every year, you will possibly find one in your immediate locality. If not, here again is your opportunity to do a helpful and definite piece of work for your own and your neighborhood children, by interesting and assisting some one of the local teachers in organizing such a group and establishing a camp.

There are several reasons why this method of study is to be desired, and they may be briefly stated. In such an atmosphere the children will have the spur of competition, intimate companionship in study—something the pupil of a private teacher often lacks—and the tremendous advantage of ensemble practice, than which there is nothing so valuable for ear-training and accuracy of expression.

The opportunity for supervised recreation shared with others will thus be provided. Such work is always more enjoyable when done in companionship, because there is the same spur of competition and the exhilaration of numbers engaged in a like occupation. Children will not take regular gymnastic exercises nor follow special body-building schedules if they must do the work alone. Further, in the close association of camp life, the spirit of good sportsmanship is developedsomething the serious music student often lacks—just because of the introspective character of the subject and for the further reason that proficiency in the art comes only as the result of long hours of isolated practice, meditation and self-com-

The following interesting letter, taken from the Junior Bulletin of The National Federation of Music Clubs, gives us a vivid picture of daily life in a summer music camp.

Dear Juniors:

Can you imagine a summer at a camp where all the sports (swimming, tennis, riding, baseball and others) are added to chamber music? This summer has been the most delightful I have ever known. Each person is interested in some instrument. A trio (violin, cello and piano), a quartet of violins, a quintet of four violins and cello with piano accompaniment, and a string quartet are among the larger groups.

The Camp directors are very interesting instructors. Every Sunday we have a concert given by the members of the staff or

(Continued on page 548)

CHICAGO MUSICAL 64th Year COLLEGE

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Summer Practice

By W. HANLON

It seems that there is a great deal more serious study only with great difficulty, time lost in music practice than is justidiscontinued for different reasons not only he has to "start again" he has to overcome the lack of agility as well as the lack of interest. This takes time and energy on the part of the mother, child and pupil and is an added expense.

During the school term school lessons and activities are apt to crowd out music. seasons of the year make practice at home impossible. Why, then, should not parents make the most of the long vacation period, when neither interference is present?

The household tasks assigned to children in the home do not often require much time. They have many hours left in which to romp. Some object to the heat; but one keep cool. Something to do keeps the mind off the heat.

The child who has the responsibility of definite practice periods enjoys his recreation better for having completed definite tasks. He finds that he has more time to play, if he makes up his mind to practice at set times and does it promptly, than if he dallies around trying to put it off.

Practicing music helps to keep developing the powers of concentration and observation. But a child who has given his period of time can be bought back to plish some measure of advancement.

If the music teacher leaves for a vacation fiable. Spasmodic practice and lessons or for further study he should leave suggestions as to summer work and should keep the child from progressing as he likewise appoint one of his advanced stushould but decrease interest. Each time dents to overlook the progress of his younger pupils. A mother who has some knowledge of music and who has followed her child's progress can very often assist the child to keep what he has already learned and encourage him to advance. THE ETUDE with its variety of tuneful pieces and accompanying descriptions and Sometimes chilly rooms during certain directions will be of admirable service in the home at such a time.

Even if the family is away for a considerable length of time there is usually an available piano to be found and a store where an ETUDE can be bought.

Those who keep up their music practice in summer are more likely to enjoy the company of others who play some musical is never so hot as when one is trying to instrument. Thus inspiration is furnished, as children all like to do as Mary and Timmie do.

If the mother systematically plans for music practice in summer, shortening the periods and distributing them during the parts of the day most pleasant for practice, the children will profit greatly. But she should insist on regularity and promptness in so far as possible during the season.

It is well at the beginning of the autumn season to provide little extra pleasures for children who are faithful and who mind complete relaxation for an extended have practiced in such a way as to accom-

Letters from Etude Friends

A Hot Note

TO THE ETUDE:

TO THE ETUDE:

A little piano pupil of mine, age eight years, simply could not remember the meaning of staccato when she saw a dot above or below a note. Finally I asked whether she had ever burned her fingers. She answered with a vigorous nod.

"Very well," said I, "now just make believe that that key is very hot. Would you keep your finger on it very long? Show me what you would do."

It worked! And at her next lesson, upon being asked what was meant by staccato, she replied, "It's a hot note."

ELIZABETH JOANNE SCHULZ.

ELIZABETH JOANNE SCHULZ.

Teaching for Character

TO THE ETUDE:

TO THE ETCDE:

I long felt that I could help my pupils more if I gave them a friendly sort of beauty in my studios, so I put soft colored oriental rugs on my floors, turquoise and gold draperies, fresh flowers (all through the year) to look upon, deep, comfortable chairs to rest in before lessons, a grand piano to inspire the car.

eries, fresh flowers (all through the year) to look upon, deep, comfortable chairs to rest in before lessons, a grand piano to inspire the ear.

In my early teaching a mother brought her young son to me hoping to interest him in something. He would not work, go to school nor do anything but smoke cigarettes. I hunted for songs that are "character building" like Will's "Be the Best of Whatever You Are," and Cadman's "Builder," had him establish them as a part of his thinking and kept him at them for a year. One day he told me he was giving up his smoking—it didn't do him any good and impaired his breathing. Later, when he told me he had taken a position and his mother came with tears of gratitude running down her cheeks, I felt more of a thrill than I ever received from an admiring audience. I have done the same thing many times since and it works. If I can do this with my limited opportunities in this small community, what cannot the teachers who have access to the big musical libraries and music stores accomplish? —Amanda M. Panson.

When Teacher Plays

TO THE ETUDE:

Often at the close of a music lesson the pupil may ask the teacher to play the new piece over. This helps a great deal, as the pupil is able to hear just how it should

sound and will try harder "to play it like teacher."

Several times the teacher may play a selection or two, and the children tell their mothers about it. The mothers in turn are quite likely to recommend her to their friends.

What better advertisement could a young teacher have than her own playing? The perfect willingness to play for a few members now and then after a lesson is finished is as good a recommendation as one would wish to have.

good a recommendation as one would wish to have.

The ability to play well is as much a part of the teacher's qualifications as is her knowledge of music or gift of imparting it. She may lose a little time in playing over selections, but the good will and respect that she gains more than makes up for it.

HOPE C. WATERS.

Memory Training

TO THE ETUDE:

Marks of expression, time signatures and other musical symbols often hold no meaning for the student. To do away with this unhappy condition it is a good plan to have a fairly large slate upon the piano. As a student enters the teacher writes clearly upon the slate some such statement as "Scherzando means playfully." At the end of the lesson she asks the student to read the word carrilly, noting particularly spelling and meaning. For several seconds before leaving the studio he looks at the words carefully until he thinks he has their meaning firmly imprinted upon his memorty.

Then the teacher asks him to try to remember them until he reaches home where he is to jot them down. In order to retain the sentence and its meaning, he will necessarily repeat it constantly to himself on his way home, whatever the distance. This alone would enable him to memorize it. The teacher should repeat this plan at every lesson for six weeks until six names and meanings have been given. At the end of that period the student should be asked to produce all the definitions on paper. Should the spelling and meaning of the words be given.

It has been found by actual tests that

given.

It has been found by actual tests that holding definitions in the mind and ther writing them down on paper is much more effective than merely listening to directions. The interest is still more enhanced if two or three grades compete against one another

When you write to our advertisers always mention THE ETUDE. It identifies you as one in touch with the higher idenis of art and life.



Alice In Music-Land

By ANNETTE M. LINGELBACH

THE TWO LITTLE BOTTLES-CHAPTER II

(Continued from last month)

Alice stared and stared at the words printed on the gate. Could they be really true? she wondered. She looked again. Yes, they were true enough. Alice sighed deeply.

"But there's no use sighing," she scolded herself. "It's really your own fault. You might have known that it would be just as hard to travel through Music-Land as is was to travel through Wonderland, what with the mouse and the Mock Turtle and the Queen and the Duchess and all the others. Now, if you'd only practice, say-

As Alice was counting up the hours she might have practiced, but never had, her eyes fell on a piano that stood on her side of the little gate. On top of the piano stood two little bottles, one which had the words printed on it, "Fast Tempo. Use Sparingly," and the other one, "Slow Tempo. Use frequently." The names



sounded all very well, of course, and Alice remembered the many times she had read them at the top of her music and then forgotten all about them. But still she thought very deeply before she tasted either bottle. Her teacher had recommended Slow Tempo so many times that she was decidedly suspicious of it, and as to the Fast Tempo, she had always liked that the best, even though it had gotten her into plenty of trouble time and again. So she took the top off the bottle with the Fast Tempo words, and drank it down in one swallow.

The swallow of Fast Tempo made Alice feel exceedingly good, but it did not help her fingers in the least. As soon as she sat down to play at the piano, they jumped and leaped about in the air like excited clowns, and in no way could she hold them still. They would not play the melody she wanted them to, and they hop-scotched about on the keys in a decidedly queer fash-

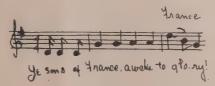
(Continued on next page)

Patriotic Songs of the Nations By GLADYS HODSON LEACH

When you sing our own patriotic songs. such as America or Star Spanyled Banner, have you ever wondered about the patriotic songs which the children of other nations sing? Today all the nations of the world are so closely connected by cable or telegraph, steamship or airplane, that it seems very necessary to know about the people, their homes, their customs, and, above all, their music, because music is the universal language.

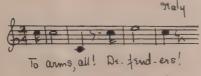
All people naturally love liberty, and you will find that many patriotic songs are based on the desire to secure liberty, or the joy of liberty already secured. One of the greatest cries for liberty is the French national song, La Marseillaise.

The words and music were both written Rouget de Lisle on the night of April 24, 1792. The author was a soldier and en-

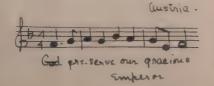


gineer as well as a poet and musician. One curious thing about him is that he was a Royalist and not one of the common people who were rebelling. Although he wrote this stirring song of liberty, he nearly lost his life in the French Revolution, while his song was used as the battle song of the Revolutionists.

The Italians have a favorite national anthem which is called Garibaldi's Hymn.

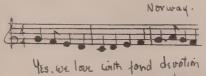


Garibaldi was an Italian patriot who led his countrymen against their tyrannical rulers. The melody and rhythm of this song will remind you somewhat of the Marseillaise. The Italians, who are an excitable people, sing this song with a great deal of spirit. There is some disagreement as to just who wrote this song, and, if you look it up, you will find two or three different names given by as many different



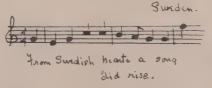
Austria is the only country that can boast that her national song was written by one of the world's great composers. Most of the writers of patriotic songs are known only for a single composition, but Joseph Haydn is known for many. His oratorios, symphonies, chamber music, and piano sonatas are loved and known wherever music is heard.

The people of the Scandinavian countries have always loved two things-liberty and their native land. The Norwegian song



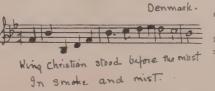
The composer of this song, Rikard Nordraak, was a friend of the great Norwegian composer, Grieg. The official Swedish song is sung to the same tune as our America, but the common people sing From Swedish Hearts a Song Did Rise.

Norway's mountain domes.



by Adolf Lindblad. He was the teacher

of the famous Swedish singer, Jenny Lind. The author of Denmark's national song is not known. The song has been used as a national song since 1775 and existed even before that time.



And then, the great country whose language is our language also-England! Her national song is God Save the King and its tune is our America again. In fact they had it first and we borrowed it from them. The exact origin of this melody is not definitely known. It was probably an old Saxon folk song, but the English composer, Henry Carey, is usually given the credit for it. The melody is used as a national song by more countries than any other patriotic melody

(Continued on next page)

Major Scale Signatures

By GERTRUDE GREENHALGH WALKER

- G has one sharp G flat has six flats.
 Added together make seven.
- D has two sharps, D flat, five flats, Added make seven.
- A has three sharps, A flat, four flats Added make seven.
- E has four sharps, E flat, three flats, Added make seven.
- B has five sharps, B flat, two flats, Added make seven.
- F sharp has six sharps, F, one flat, Added make seven.

Seven is a magic number In the land of Scales. Always helps you to remember If you learn these tales.

Musical Riddles

By OLGA C. MOORE

- 1. Why are measures of music like adjoining fields?
- 2. What cannot be stopped but must always be counted?
- 3. Why is rhythm like a doctor's visit?
- 4. What in music never gives short
- 5. Which tones on the keyboard give comfort?
- 6. Why are rests and notes like automatic traffic signs?
- 7. What is it that should express a thought yet is not always allowed to do

Answers

- 1. They have bars between them.
- 3. In each, the pulse must be felt.
- 4. A scale.
- 5. E's (ease).
- 6. They tell us to stop or go.

My piano is a lovely thing, And after I'm through practicing I put my books away.



JUNIOR ETUDE—Continued



Patriotic Songs of the Nations.

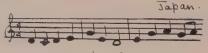
(Continued from page 545)

The English have another popular patriotic song called Rule Britannia. Dr. Arne composed the music about 1750 and James Thomson the words. Beethoven admired the melody so much that he wrote a set of Variations on it for piano solo. You will find Rule Britannia rather a difficult

England. God save our gracions King Long live our noble King God save the King! send him victorius Happy and glorious Long To sign over us, God sour the King!

song to sing and will probably agree with the English people in preferring the simple melody of God Save the King.

Japan's national song is very old, and the words are very poetic. It is called in Japanese Kimi ga yo.



May our glacious Emperor reign til a thousand, year ten thousand years shall not. Til the sands in The brooklet and To stones and The moss from these publies Emerald's make.

Sometimes you will find different words to these foreign songs, but that is because they have been translated into English by various people.

The love of native land is common to all people, and so all nations have their 'own patriotic songs the singing of which stirs the soul, whether the songs be sung in a foreign country or in our own America.



oh say, can you see, by the dawn's early light, What so proudly we hailed at the thirlights last gleaning?

Little Biographies for Club Meetings

regular "Little Biography" series will be omitted this month, too. Instead, a few extra names will be considered—names of composers who did very fine things and who had a great deal of influence upon the times in which they lived but who yet are not as outstanding in the history of music as the composers in the "Little Biography" series which has included thus far twenty composers from Bach (1685-1750) to Massenet (1842-1912).

One really great composer, with whom the "Little Biography" series might have begun, was Palestrina, and the only reason that he was not included was that he lived before Bach-with whom present day music is said to begin-and because his compositions are all "polyphonic" church music without accompaniment and consequently impossible for Junior meetings to produce. Besides, there are not given many opportunities of hearing these except occasionally in the large cities. He lived in Italy from 1526 to 1594 and, as people are beginning to know his music and appreciate his worth, there will no doubt be more opportunities in the near future to hear it than there have been in the past.

Monteverdi was very important in Italy as an opera composer. He even "re-formed" the opera as it existed at that time and made several improvements and changes in the manner of writing operas. He lived from 1567 to 1643.

opera writer of the seventeenth century

As a great many clubs omit their (1659-1725) and his son, Domenico Scarmeetings during the summer months, the latti (1685-1757), wrote for the "harpsichord," one of the forerunners of the modern piano.

> Jean-Baptiste Sully (1639-1687 was born in Italy but spent his life in France. He held the position of "court composer" to the King of France, Louis XIV.

> Also in France were François Couperin (Franswa Kooper-an), 1668-1733, who was organist in the royal chapel and Jean Philippe Rameau (Ram-mo), 1683-1764, who was remarkable as a musical child, playing clavier (another forerunner of the piano), organ and violin. He wrote many operas one of which was revived in Paris recently.

> Another Bach, Carl Philipp Emanuel Bach (1714-1788), was the son of the great John Sebastian Bach and wrote a great deal of very fine music in various

> Some English composers of this early period were William Byrd, Thomas Tallis, Henry Purcell (1658 to 1695) and Dr. Arne who died in 1778. Dr. Arne received the degree of Doctor of Music from Oxford University.

These are some of the composers whose names it is well to know, and those of you who have good memories for dates may find it useful to know the dates as whom dates are troublesome need not try to remember them. Confine your efforts in that direction to the more important composers in the "Little Biography" se-Alessandro Scarlatti was another Italian ries-and there are lots of important ones yet to come!

How Teddy Played for the Boy Scouts By GLADYS M. STEIN

mixed up," said Teddy at his music lesson. it would take less time to try him than to

'I know how you feel about it, Teddy, but have you ever watched soldiers marching?" asked his teacher, Miss Ray.

'Sure, I have," said Teddy.

"Well," continued the teacher, "did they all march with the same step and rhythm?'

"Why, of course, it wouldn't be marching if they didn't," replied Teddy.

"And your playing won't be music until you learn to keep correct time, Teddy," said Miss Ray.

The next Monday when school was out Teddy went to the studio for his lesson.

"My lesson is better to-day, Miss Ray, and, say, that counting did help, too," confessed Teddy.

"I'm glad to hear that," said Miss Rey. The lesson went well, Teddy making fewer mistakes than ever before.

"If you keep working like that I shall be proud of you!" exclaimed Miss Ray as he finished the last piece.

Two weeks later the boy who played for the gymnasium class was ill and couldn't play.

"The music isn't hard, but it requires a player who has good rhythm," said Miss Watson, the gymnasium teacher, as she looked over the class for a substitute.

"Let me try it?" asked Teddy.

"I'm afraid it wouldn't be any use, Teddy. You know I have tried you twice before this and you couldn't do it," said Miss Watson. "I'm sorry, but rhythm is very important in the class drill."

"Please, Miss Watson, just let me try it once!" pleaded Teddy.

Miss Watson hesitated—he had been so gave their drill on July Fourth.

"I just hate counting! It gets me all careless the other times. But she decided talk. "Very well," she said. "Come and try this music."

He took his seat at the piano, studied the time-signature, notes and tempo marks and then started to play.

At the end of the second line she said, "that will do, Teddy, I'll be glad to have you play for us to-day."

The class drill went off finely, Teddy's rhythmic playing putting spirit into the

Miss Watson was called to the other side of the gymnasium before he could say any thing, and he saw that she and the Principal were talking and watching him. But in his hurry to get to the history class he soon forgot about them.

At his next lesson Miss Ray said, "Miss Watson called on her way home from school and told me how well you played for the gymnasium class. And I have some more news for you, also."

"What is it?" asked Teddy.

"The Principal of your school wants you

to play for the drill that the boy scouts are to give on the Fourth of July."

"Why, that calls for a very good player!" exclaimed Teddy.

"Yes, so he said-and he also said that you played with the best rhythm of any young boy he had ever heard. So you'll try hard, won't you, Teddy, when it comes time to practice the drill?" asked the teacher.

"You bet I will!" answered Teddy.

He did try, and even the newspapers spoke of his fine playing when the scouts

Alice in Music-Land

(Continued from page 545)

ion, and as for rhythm and beauty and ex- shouts or the people, and after she had

"Oh, dear, dear," said Alice. "I must drink the other bottle!"



While Alice had been trying to play, a well as the names. But those of you to great commotion had arisen in the garden, and suddenly people had come hurrying to the gate, and someone had shouted to Alice, "Stop! Stop! You're ruining

> Alice had been too upset over the way her fingers were acting to notice the

drunk down the bottle of Slow Tempo, and had come back to play her newest melody upon the piano, the people had vanished as quickly as they had come, leaving the little gate unlocked behind them.

The piano had such a singing voice, and the new melody sounded so pretty to Alice that she played for some time without noticing that the little gate was opened and that someone in pink had just put up a new sign for her to read. When she did notice that the gate was opened, she skipped up to it, Just then her eyes saw the fresh sign and she immediately thought, "It wasn't there before. Dear, dear, what does it say?'

"Music lovers and beautiful players are welcomed. Please leave the gate unlocked behind you so that others may come in.'

"Oh," gasped Alice and stared again to be sure that she was reading the letters right. Yes, the letters with the round black caps on them said so. And so they must want her in Music-Land after all. At this altogether beautiful thought, Alice skipped through the gate and into the midst of a tea-party.

JUNIOR ETUDE—Continued



JUNIOR ETUDE CONTEST

As usual the Junior Etude Contests will be omitted in July and August. Therefore the results of the April contest will be held over until September.

??? Ask Another ???

- Who wrote The Last Rose of Sum-
- How many half-steps are there in a diminished seventh?
- What is a minor scale?
- How many children did Bach have?
- Name two great composers whose
- names begin with M.
 6. What is "legato"?
- What is the Italian term meaning "growing faster"?
- 8. What instruments are used in a piano quintette?
- Who wrote the opera, "Manon"?
- From what is this taken?



(Answers at end of column.)

Club Corner

DEAR JUNIOR ETUDE:

I am fourteen years old and have studied music for five years. I was elected President of our "MacDowell Club," in which there are fourteen members. We have an orchestra which is getting along finely. At each monthly club meeting we read from the JUNIOR ETUDE the little biography of a great musician, which we find very interesting. We would be grateful for any suggestions to make our meetings still more entertaining and interesting, which any Jun-IOR readers might find time to send us.

From your friend,

EDITH GIBBONS, (Age 14)
22 Oxford St., Dayton, Ohio.

N. B. In this case we print the full address so that any Junior Club member can write to Edith and give her some suggestions or tell her about something your own club has tried and found successful.

DEAR JUNIOR ETUDE:

I study piano and like it very much. I played at the last recital the Minuet by Paderewski. I have one pupil who is my She is just reading notes from the

> From your friend, CHARLES WALTON (Age 12)

DEAR JUNIOR ETUDE:

I have been reading the Junior Etude regularly and was surprised to know that the people in Japan, South Africa and so many other countries take so much interest in music. I think it is fine.
From your friend.

BETTY GARDNER (Age 10).

Florida.

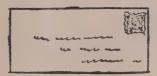
The Question Box

The Question Box has not been very busy lately. In a way this might be taken as a compliment, because Junior Readers are really supposed to know more regular things and find out more extra things about music than other people, are they not? Also it might be taken as a compliment to your teachers, because it shows that any time you want to to find out anything you want to know, your teacher can tell you.

But then there are lots of Juniors who do not have a good opportunity to study music with a teacher and are trying to learn things for themselves or from their older sisters or brothers. These Juniors must have lots of questions to ask.

Then, too, there are many young Juniors coming along and starting music who have not had time to learn many things yet. They must have lots of questions to ask,

Most of the questions sent in to the Question Box lately have been the kind that required private answers sent by mail (which is always done, if requested). So now let's have some interesting ones sent in for everybody to read and find out about.



DEAR JUNIOR ETUDE:

I have not seen any letters from New Zealand, and so I am writing to you to tell you how much we enjoy the JUNIOR ETUDE out here. I take music lessons and like them very much.

From your friend, THELMA JOAN GREEN (Age 13), 365 Gloucester St. Christchurch, New Zealand.

N. B .- The Junior Etude has received, and has printed several letters from New Zealand and is always glad to hear from far-away friends. But why not write a little more and tell something about the music and other interesting things in these distant places?

DEAR JUNIOR ETUDE:

We have a real good music club and a music history in which to paste pictures. My mother is the music teacher. My brother plays the saxophone, and I play the piano. I practice an hour every day mother likes music and so do I.

From your friend, ELIZABETH AINSWORTH (Age 11), Mississippi

Answers to Ask Another

- The Last Rose of Summer is an old Irish Folk Song used in the opera, "Martha," by Flotow.
 - Nine.
- comes between the second and third degrees of the scales, instead of between the third and fourth, as in major. The pure minor, melodic minor and harmonic minor each have a different place for the
- 4. Bach had seven children by his first wife and thirteen by his second.
- Mendelssohn and Mozart.
- Continuing the tone of one note un-A scale in which the first half-step til the next one takes its place, with no break in sound.
 - 7. Accelerando.
 - First violin, second violin, viola, cello and piano.
 - Massenet.
 - 10. Chopin Prelude in C minor.

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Choirmaster's Guide

FOR THE MONTH OF SEPTEMBER, 1929

(a) in front of anthems indicates they are of moderate difficulty,

while (b) anthems are easier ones.		
Date	MORNING SERVICE	EVENING SERVICE
F I R S T	PRELUDE Organ: Cantilene in B-flatHosmer Piano: Une Page D'Amourvon Fielitz Te Deum: Festival Te Deum in GGreely ANTHEMS (a) O ParadiseHopkins (b) Be Thou My GuideDale OFFERTORY He That Dwelleth in the Secret PlaceStoughton (S. solo) POSTLUDE Organ: Fanfare Triomphale.Armstrong Piano: Processional MarchKeats	PRELUDE Organ: Spirit of the HourJohnson Piano: Romance
E I G H T H	PRELUDE Organ: Villa Maria by the SeaShure Piano: Petite BerceuseSchuett ANTHEMS (a) O God Unseen, Yet Ever Near. Banks (b) Children of the Heavenly King. Dale OFFERTORY The Voice of JesusTerry (B. solo) POSTLUDE Organ: March BizarreLacey Piano: Cujus AnimamRossini-Kuhe (Stabat Mater),	PRELUDE Organ: A Moonlight Serenade Gordon Balch Nevin Piano: Slumber SongSchumann ANTHEMS (a) Show Us Thy Mercy, LordBaines (b) I Lay My Sins on JesusBaines OFFERTORY More Love to TheeDay (A. solo) POSTLUDE Organ: Alleluia, AlleluiaArmstrong Piano: InflammatusRossini-Engelman
F I F T E E N T H	PRELUDE Organ: Altar FlowersLacey Plano: My Sweet Repose. Schubert-Liszt ANTHEMS (a) O Worship the KingFoerster (b) Teach Us to PrayCalver OFFERTORY Come. Ye BlessedAmbrose (T. solo) POSTLUDE Organ: Fraternity MarchLacey Plano: ElegySheppard	PRELUDE Piano: Une Pensée Romantique Piano: Une Pensee Romantique Saint-Juste ANTHEMS (a) Lo! 'Tis Night'Waghorne (b) When I Survey the Wondrous CrossHope OFFERTORY Now the Day is OverWooler (S. solo) POSTLUDE Organ: Festal March in F. J. E. Roberts Piano: Elegy NocturneSchuler
T WE ENTY SECOND	PRELUDE Organ: Hosanna in Excelsis. Armstrong Plano: Romance Sibelius ANTHEMS (a) The Heavens Declare the Glory of God Lehrer (b) Lord of All Being. Coerne OFFERTORY We May Not Climb the Heavenly Steps W. H. Jones (Duet) POSTLUDE Organ: Pensée d'Autumne. Strang Plano: Pilgrims' Chorus. Wagner	PRELUDE Organ: Autumn GloryPreston Piano: BerceuseSapellnikoff ANTHEMS. (a) The Lord is ExaltedWest (b) The PrayerEngelmann OFFERTORY Love's GrettingHastings (Organ solo) POSTLUDE Organ: In the AfterglowStrang Piano: Slow Movement from Violoncello ConcertoSchumann (Four hands)
T W E	PRELUDE Contemplation	PRELUDE Organ: Twilight in AutumnFelton Piano: First LossSchumann ANTHEMS

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POSTLUDE

Organ: FinaleSheppard Piano: LargoHandel

EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By Edgar Alden Barrell

March of the Kewpies, by James H. Rogers



Mr. Rogers has never written a more attractive nor a more rousing march of this grade. Its rhythm is steady and alluring. It is, moreover, the kind of piece that builds technic, that teaches your fingers to become stronger, more independent, more agile. Notice that measure five is to be played forter, measure six, mezzo forte. In the puper notes in the left hand part are to be brought out plainly. The same little theme occurs later in D major.

Pussy Mine, by W. A. Johnson.

Pussy Mine, by W. A. Johnson.

Here is a little composition which will delight every child who likes those soft, contented, purring creatures we know as pussies or "pussy-cats." The words and the music are equally enchanting. The way the "Meow" is managed is the best of all, and seems so life-like that we instinctively start looking around us to see if pussy isn't present.

In the eighth measure, observe the left-hand notes with the accents (-). They really continue the right hand scale passage of the measure before. In the twentieth measure we find the same left hand accentuation; but, in this latter case, the left hand is "imitating" the right hand of the measure before.

Boys of the Nation, by Adam Geibel.



Pretty Rosebuds, by H. P. Hopkins.

Prelty Rosebuds, by H. P. Hopkins.

A very tender little melody is this, as fragrant as the scent of roses in June. In measure five, the fifth finger is to be used. It may wish to balk a whit, but keep it firm and curved and it will do your will. Ask your teacher to give you a good exercise to strengthen the fifth fingers.

In measure fourteen the F-sharp is like a red signal light; it tells us we are about to go into a new key, of which it is the seventh tone. The new key is G. But this is only for an instant, for almost at once we are back in C major again.



Jump Over the Candlestick, by Mathilde Jack,



All of us are acquainted with Jack, for he dwells in that marvelous book of rhymes called "Mother Goose." Miss Bilbro has pictured in tones his attempts to jump over the candlestick—and we rather think he succeeds, landing in safety on the other side.

The easy hand-crossings will be enjoyed by the young pupil, who will feel that he selegated by the left hand are staccato—and, contrarily, the right hand part is very largely legato. In measure 19 it would be effective to accent strongly the left hand half note, although the composer has not indicated this accent.

Make your fingers as nimble as Jack's little legs!

DEAR JUNIOR ETUDE:

I am fourteen and a sophomore in high school. Last year I was in two glee clubs. Recently I went to a concert to hear a famous tenor, and after the concert I went down to meet him. He told me that the only way to succeed in music is to work very hard. I am looking forward to teach-ing music and mathematics in a high school. I take piano lessons and some time would like to take clarinet and vocal lessons. I play pipe organ a little bit.
From your friend,

MARGARET ALICE McFADDEN, (Age 14), Iowa.

Musical Education in the Home

(Continued from page 543)

by visiting musicians. Another part of our musical summer is the Dalcroze Eurythmics which surely has helped my sense of rhythm.

On rainy days we sit around a fire and

study pictures by great painters.

In all weather we arise early in the crisp morning air and run down to the Little Squam Lake for a dip to wake us

Breakfast is a welcome meal and we indulge heartily. We hustle to our cabins after breakfast to prepare for inspection which is soon followed by voice training. Many a joke has been made over the "get your breath and sit on it, girls," of our singing instructor, but we certainly have learned to "sit on it."

After this comes our favorite ensemble playing, and when this is over we go down the hill to the crafts house where we learn basketry, leather tooling, lac-quering, and other crafts. We rest an hour after lunch and then have the Dal-croze Eurythmics which I have mentioned

Afternoon swim is always to be looked forward to and we dive and do stunts in the fresh water for an hour. We dress hurriedly for supper. After supper we generally go canoeing, and at nine the day's program comes to a close.

With this program varied by shore suppers, hikes and treasure hunts, we enjoy our summer immensely.

Sincerely yours, Dorothy Schloss (age 14). (Junior Chopin Club, Providence, R. I.)

"A classic is a work which after a hundred years still retains its emotional vitality."-GOETHE.

Answers to Can You Tell? GROUP No. 26

SEE PAGE 541 OF THIS ISSUE

- 1. A Scale is all the tones of a key, in regular order, beginning and ending with the keynote.
 2. The number of beats in a
- 3. By taking the first inversion of the sub-dominant triad of a minor key and then sharping what was the original root of the chord.

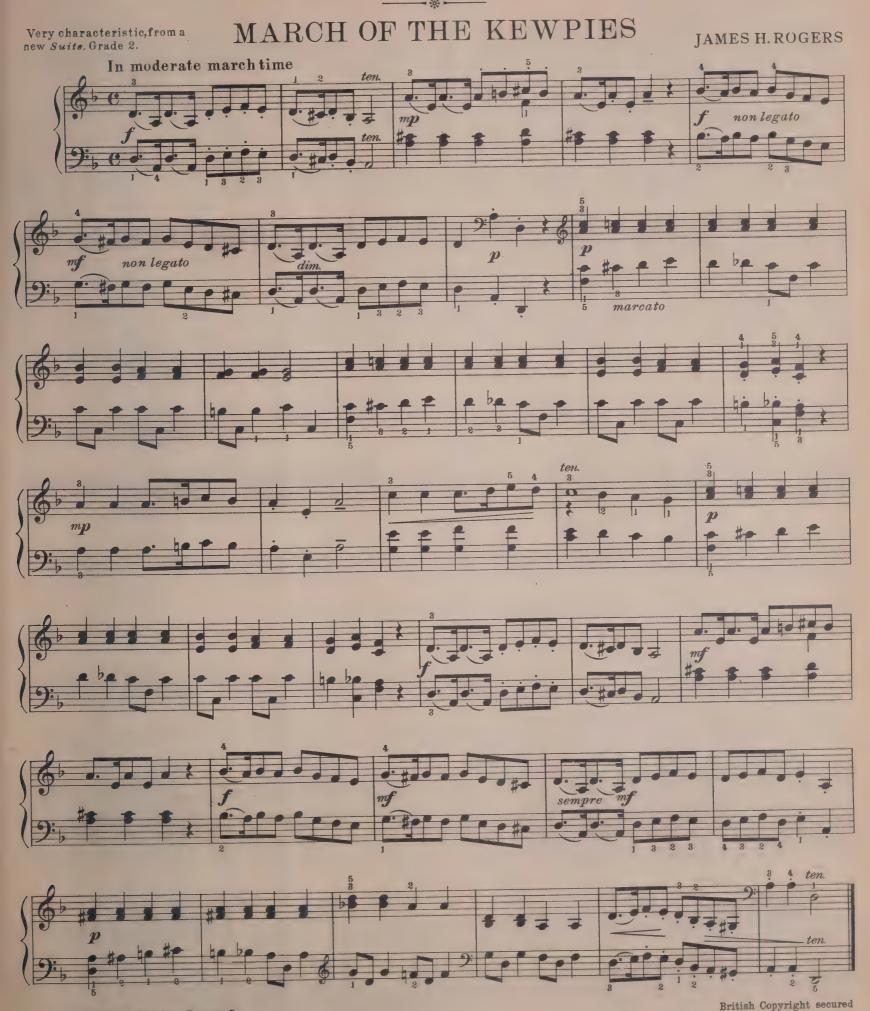
 Abbé (Abt) Vogler (1749-1814).

- Cadman's "Shanewis."
 Domenico Scarlatti, the greatest harpsichordist of his day.
 Mendelssohn's "Elijah."
 G-sharp, A-sharp, B, C-sharp, D-sharp, E, F-double-sharp.
- G-sharp. 9. Mozart's Sonata in A Major.
 10. A Coda (Italian for "tail")
 is a "postscript" added to a
 musical composition, after the
 ideas have been completely de-

veloped for the sake of creating an impressive conclusion. WATCH FOR THESE TESTS OF YOUR STORE

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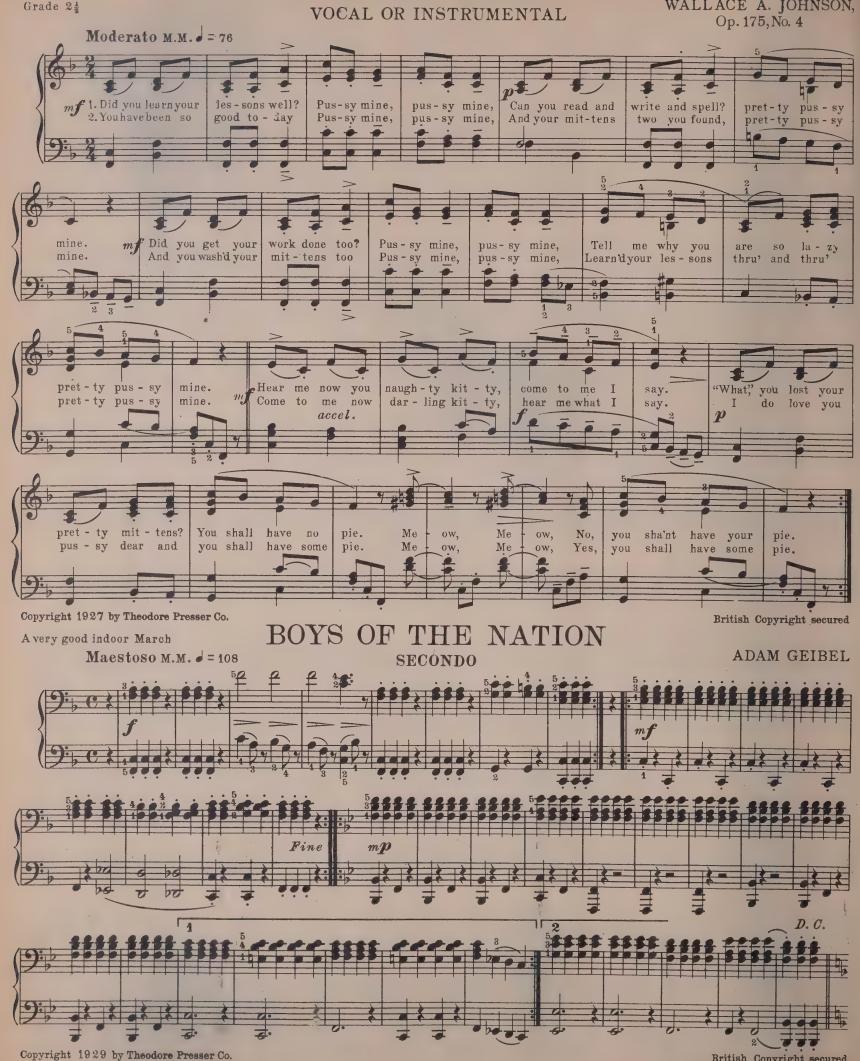


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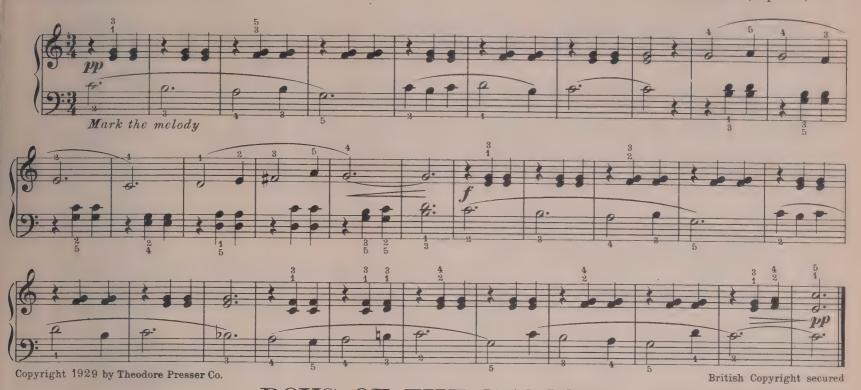
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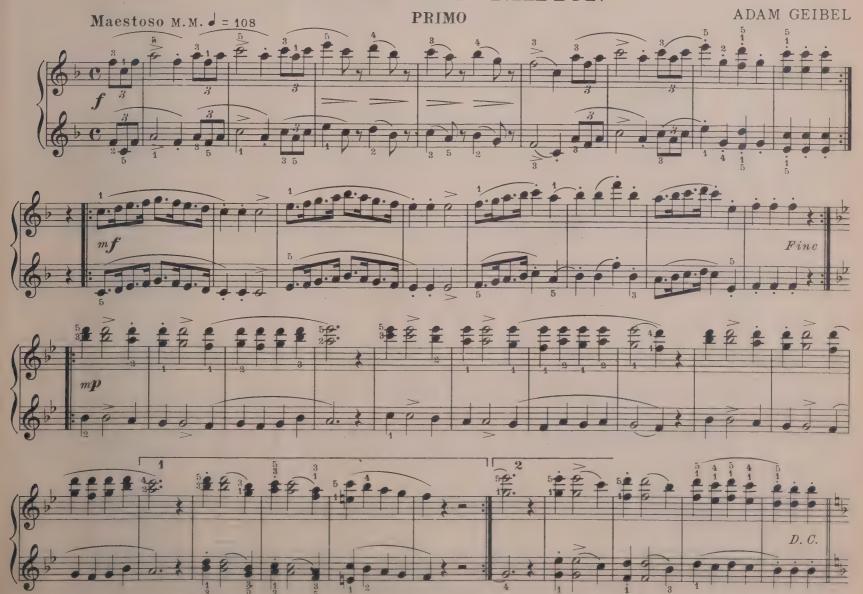
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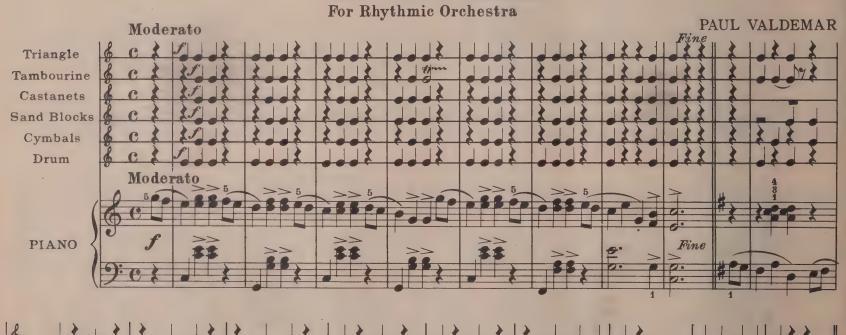
BOYS OF THE NATION



JACK, JUMP OVER THE CANDLESTICK



THE CAR RIDE



Musical Home Reading Table

(Continued from page 539)

saw the grandest gathering I have ever my breath, and in the whole house a pin seen or ever shall see. Emperors, kings could have been heard to fall, so still and and queens, princes and princesses, all so completely absorbed was everyone by those wonderful strains. superb gowns. I remember I wore a light "Then, suddenly, the curtain rose on a blue crêpe de chine tunique over a blue scene representing the surface and depths

"At last the trumpets sounded a fan-fare, from the sword motive of the Walküre, and, amidst tremendous cheering and applauding, which lasted for some minutes, the Emperor William I stepped

sweet harmonious music, as though com- tain.

that Sunday evening as the performance ing from regions unknown, struck my ... began at seven. When I looked ears, for there was nothing to be seen, around from my seat in the auditorium I not even one's neighbor. I almost held

silk shirt, with roses in my hair and diamond ornaments.

"At last the trumpets sounded a fanfare, from the sword motive of the Wal
The silent attention of the audience was suddenly broken by enthusiastic applause. This, presumably, was the reason for the distribution of a circular on the following day, in which Richard Wagner prointo the royal box. ing day, in which Richard Wagner pro-into the enthusiasm had abated, the hibited all further demonstrations in the theater was plunged into darkness, and shape of applause and calls before the cur-

What is Singing

(Continued from page 531)

The Wagner Style

THE NEXT great controversy, practically over the same question, was the Wagner-Meyerbeer episode. Again we find in this instance, as in the former controversources. As we know, in his later life Wagner became so ascetic that he was loathe to give anyone else credit for even wagner went so far as to abandon the aria form almost entirely; and we have from him, instead, a sort of flowing melodious declamation, which is the very essence of uttering inflection.

Wagner is said upon a certain occasion to have waxed enthusiastic to a friend over the beauty of a certain song he had just the world so far has produced only one Richard Wagner.

What is singing? "The interpretation of text," as the reason for the existence of song, seems to be established through the

the beauty of a certain song he had just composed, and, upon showing it to his friend, lo, there were only the words. The friend naturally asked where the music was, and Wagner replied, "The music, man? Why, it's in the words!"

forced in upon himself by circumstances, made this discovery. After being refused the assistance of the great librettist, Scribe, upon whom he called for the libretto to "Rienzi," he determined to write it himself. In this first work he made a great sy, the reformer going back to the original discovery, which he used during the rest of his life, in all of his music dramas. In fact, we have record of his declaration that the true writer of song must be his own suggesting his theories; but we do find him librettist; that he himself could not adementioning both Peri and Monteverdi. quately fit another's words to music; that

ages since song has been known. It has been lost sight of time and again, is lost sight of to-day; but just as there have been voices crying in the wilderness of the past, just so at present there seems to be a most noticeable chorus chanting the refrain of It is beyond doubt true that Wagner, the true use of the voice, utterance.

QUESTION AND ANSWER DEPARTMENT

(Continued from page 542)

12, who plays more difficult music but "without the same natural taste and spirit." When
giving recitals I have them give a number by
Bach and a Sonata. The boy is learning
"Sonata in A" by Mozart. Do you think four
numbers for each boy and girl too long in a
recital to be given next scason? Kindly suggest a program including Mozart's "Sonata
in A."—M. L., Ontario, Canada.

A. Four or even six pieces carefully conreasted should not be too long. It is, however, very hazardous to suggest any program
without baving heard the students in question. By Mozart's Nonata in 4, do you mean
the one with the "Rondo alla Turca?" If so,

the following pieces should be adequately played, because their difficulties are less than those of the Mozart sonata. Program 1: Beethoven, Rondo in G major, Op. 51, No. 2; Stephen Heller, 2 or 3 Melodies from Op. 45 and 46; C. Reinecke, Scherzo, Hunting Song and Toccatina, from Op. 77; J. Field, Two Nocturnes.

Program 2: Beethoven, Sonata in G major, Op. 14, No. 2; J. S. Bach, Two Minuets and Two Gavottes; R. Schumann, Six Album Leaves selected from Op. 68; Hummel, Rondo Villageois, in C major, Op. 122; F. Schubert, Twelve Valses.

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If our reasoning is, "We are going to have

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The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



Early Preparation for Next Season's Teaching

A suitable supply of teaching material is one of the important problems facing the music teacher at the beginning of each season's work.

While it is not always possible to know in advance exactly how many pupils will be enrolled, yet there is usually little doubt as to the renewal of music study on the part of most of one's usual following and there are always new beginners in prospect. Continued interest in music study is largely due to some special efforts on the part of teachers who not only preach the gospel of music, but also make the work so attractive and gain such results that the liking for music study is kept alive and made a definite part of each student's activities.

Next to the teacher's personal influence nothing adds so much to the success of the work as properly selected music, in-cluding instruction books, studies and pieces for study and recreation. All such supplies should be at hand the moment the season's work begins. It is better to have too much instead of too little to choose from, and the teacher who can start the first hour's work with an appropriate and first hour's work with an appropriate and pleasant task in the way of a useful and pleasing piece, a progress-making set of studies, or a modern instruction book, has at least made a creditable start. It is unwise and really unnecessary to keep a pupil waiting for something to come by mail when an "early order" for music supplies will inevitably put all the needful items in one's hands well before the ful items in one's hands well before the season starts. Getting a supply of music, etc., on an "early order" is not the least bit complicated—just a plain statement as to what is wanted and when, will safe-guard any teacher from 99 per cent of the worry incidental to this annual ques-tion of supplies for the studio. Orders of this kind received by August 1st, mentioning this notice, will be delivered at a saving of at least half the transportation

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Advance of Publication Offers-July, 1929

Paragraphs on These Forthcoming Publications will be found under These Notes.

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Our Cover for This Month

The cover, "The Marionette Opera," on this issue of THE ETUDE provides not only an interesting and attractive decoration for the magazine, but also serves to remind that some renowned composers ac-

mind that some renowned composers actually wrote operas for Marionette performance. Upon another page of this issue, mention is made of several.

The original of this cover was executed in oils by Verna Evelyn Shaffer. Miss Shaffer evinced a desire to be an artist at an early age when a little tot in kindergarten classes in Scranton, Pa., to which her parents moved when she was but four years of age. New York City was her birthplace. years of age. birthplace.

Miss Shaffer's talent is inherent. father, in his youth, showed marked talents, but circumstances forced him into a business which afforded him no time to study art. Profiting by his own experi-ence, he provided for his daughter the opportunities to study art that he missed. In 1918, the family came to Philadelphia, and here Miss Shaffer completed her grammar school classes and later became a graduate of West Philadelphia High School.

During high school years, Miss Schaffer

attended special classes at the Pennsylvania School of Industrial Arts, and after graduating from high school, took the four-year course in illustration at this

Since her childhood days, Miss Shaffer has not only seen The ETUDE coming into her home, but has enjoyed it in her study of music. Thus, it was only natural that early in her career in the field of art that she should have been inspired to paint a cover for The Etude.

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By Lalla Ryckoff
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ing manner.

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In these days of improved organs, having all the orchestral colors and complete mechanical accessories, a type of music may be written for this instrument which not so long ago would not have been attempted. The organ is used so much nowadays out of church, for the theater, for picture playing and in recital work, that much colorful music is necessary. The new Suite by Dr. Stewart is a very fine example of what can be done. The various numbers of this Suite are melodivarious numbers of this Suite are melodious and not too difficult to play. They are all well worth study and will prove

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(Continued on page 556)

A GROUP OF ETUDE READERS IN INDIA

THE ETUDE takes pride in its thousands of readers in all parts of the civilized globe. Here is a group of students of many races (Indians, Armenians, Parsis, Gaans, Europeans, and Anglo-Indians), sent to us by their teacher, a loyal Errope friend and supporter in India. Many of these pupils have passed strict European examination tests with flying colors. They are the pupils of Miss E. Leech, who may be seen sitting in the middle of the group.



WORLD OF MUSIC

(Continued from page 493)

THE PENNSYLVANIA STATE COUNCIL of the National Association of Organists held its Ninth Annual Convention at Easton, on May 19th to 21st, with Dr. William A. Wolf, founder and president, Rollo F. Maitland, Alexander McCurdy and Nell Baird as leading speakers and recitalists.

THE UNITED NEGRO CHORAL AND MU-SICAL organizations of Philadelphia gave their festival, in the Municipal Stadium, on the eve-ning of May 7th, under the direction of W. Franklin Hoxter, with local soloists assisted by others from New York and Detroit.

THE FIFTH HASLEMERE FESTIVAL of music of the sixteenth and seventeenth centuries, given by the Dolmetsch family which has done so much to revive interest in this older music, will occur this year at Haslemere, England, on August 19th to 31st. They gave five concerts of this ancient music in Grotrian Hall of Loudon, on June 4th to 6th.

THE ANNUAL SPARTANSBURG MUSIC FESTIVAL occurred this year on May 14th and 15th in Converse College Auditorium, with Georges Barrere, Benjamin L. Blackwell and Ward-Stephens as conductors, and with Louise Lerch, Dorothea Flexer, Gina Pinnera, Frederic Baer and Frederick Jagel as leading soloists. The Converse College Choral Society of two hundred and forty voices and a Children's Chorus of five hundred voices furnished the choral bulwark of the event. "Cavalleria Rusticana" by Mascagni and Mendelssohn's "Walpurgis Night" were the principal choral offerings.

-3

THE CONCERTGEBOUW ORCHESTRA, of Amsterdam, Holland, gave in May two concerts in Berlin, under the direction of Willem Mengelberg. The first program was devoted to works of Becthoven, while the second was made up of modern compositions.

3

THE OPERA COMPANY of the Theater of Turin has visited Paris where, beginning on the 18th of May it gave five performances of Rossini's works for the stage.

THE ROYAL OPERA OF SWEDEN produced during the past season thirty-eight operas with a total of two hundred and fitteen performances. Of these "Turandot," which was an accept, had twenty presentations.

-3-

SHEET MUSIC AND BOOKS, to the value of more than fifteen million dollars, were sold in the United States during 1928, according to a report of the Census Bureau, This is an increase of more than ten per cent over any previous year. More than twenty-five per cent of the music publishing houses are in New York; eighteen per cent in Illinois; eight per cent in Massachusetts; seven per cent in Pennsylvania; with Ohio and Missouri each contributing five per cent.

COMPETITIONS

THE SWIFT AND COMPANY PRIZE of one hundred dollars, for a setting of Catherine Parmenter's poem, "Outward Bound," is again open for competition, Particulars from D. A. Clippinger, 617 Kimball Building, Chicago, Illinois.

THE PRIZE OF ONE THOUSAND DOL-LARS, offered by Alfred Seligsberg, through the Society of the Friends of Music, for a sacred or secular cantata suitable for use by that organiza-tion, is again open for competition till Novem-ber 1, 1929. Particulars may be had from Richard Copley, 10 East 43rd Street, New York City.

A PRIZE OF ONE THOUSAND DOLLARS is offered by the Society of the Friends of Music for a cantata for chorus, not less than two nor more than four, soloists and orchestra. The contest is international, will expire November 1. 1929, and full particulars may be had from Richard Copley, 10 East 43rd Street, New York City.

THE EURIDICE CHORUS AWARD of one hundred and seventy-five dollars, for a chorus for women's voices, is again offered. The competition closes October 1, 1929, and particulars may be had by addressing, Euridice Chorus Award, The Art Alliance, Rittenbouse Square, Philadelphia, Pennsylvania.

DARTMOUTH COLLEGE, through an an-onymous donor, offers a One Thousand Dollar Prize for a setting of Hovey's poem, "Our Liege Lady, Dartmouth." The contest closes June first. Full particulars may be had from the Secretary of Dartmouth College, Hanover, New Hampshire.

PRIZES OF \$500 AND \$250 are offered by the New York Federation of Music Clubs in conjunction with the Women's Exposition of Arts and Industries, for choral compositions suited to federated women's choruses. Particulars may be had from Etta H. Morris, 169 Columbia Heights, Brooklyn, New York.

How to Master the Violin By FREDERICK E. HAHN

In this exhaustive work every point to e considered in connection with violin be considered in connection with violin playing and violin music is taken up with the most meticulous care. Mr. Hahn himself is one of the most painstaking of violin teachers and players, and the char-acter of his work is thoroughly exemplified in this book. It is planned with special reference to the Studies of Sevcik and other modern writers in the first place, and in the second place to the Kreutzer Studies. This is an invaluable work of reference for the student, teacher and

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OFFERS WITHDRAWN

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withdrawing from the advance-of-publication price this work which has now been placed upon the market. Teachers who seek material of this kind as a means of strengthening the left hand of those pupils who need such work, and players of the early intermediate grades who desire novelties for recital, diversion or study will do well to get acquainted with this meritorious book of pieces. Mr. Berger, probably our oldest living composer, well past ninety years of age, is still actively engaged in teaching at the Guild Hall School in London. He is a pupil of Moscheles, who was a pupil of Beethoven, and has many popular piano compositions to his credit. Price 75 cents.

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Won by Miss Tullia Zenier of Hazleton, Penna.

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Won by Mr. Otto P. Schwitz of Evansville, Ind.

Seventh Prize

Eighth Prize

Fifth Prize \$50 CASH

Won by S. Z. Davis of Phila., Pa.

Sixth Prize \$50 CASH

J. Friedman of Brooklyn, N. Y.

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Securing subscriptions for THE ETUDE during spare time has proven very profitable for these Jubilant Prize Winners. You can make your spare time just as profitable. See August issue.

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"Upon the basis of such representations these agents solicit subscriptions to a "service"—generally priced at \$6.00 per year—under which the buyer is told that he will receive a regular supply of such material through the agency, instead of direct from publishers. The buyer is solicited to pay part of the sum "down"—the balance to be paid later.

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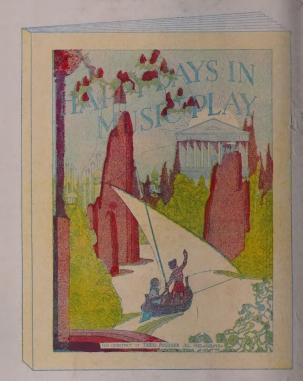
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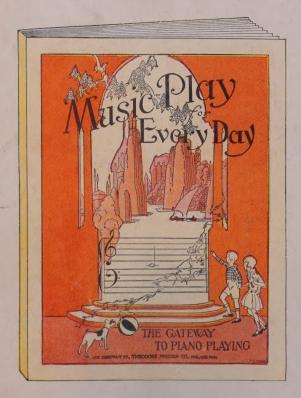
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May I endorse your new book, "Music Play for Every Day." Am just finishing it with three beginners and have never before felt the sense of achievement as accomplished with this book. It is as nearly perfect as one can find. My one regret is that it has not been followed up by a similar second grade book. Am still groping about looking for suitable material that will not "let down" my enthusiastic little pupils.

Young beginners of five to nine years of age who thrilled to the start of piano study with the game-like procedures, cut-out pictures, captivating illustrations and melodies of "Music Play for Every Day" will eagerly respond to "Happy Days in Music Play" with its delighting illustrations, beneficial little exercises, helpful and enjoyable little pieces and interesting portraits and stories about great people who also studied music in their childhood days.

LETTER AFTER LETTER FROM TEACHERS HAS TOLD HOW NEW PUPILS WERE GAINED THROUGH THE ENTHUSIASM OF THEIR LITTLE FRIENDS WHO WERE LEARNING TO PLAY BY "MUSIC PLAY FOR EVERY DAY." "HAPPY DAYS IN MUSIC PLAY" IS ANOTHER BOON FOR THE TEACHER BECAUSE IT WILL HOLD PUPILS TO CONTINUED INTEREST IN MUSIC STUDY.